

In this Week's Issue
DOC WADDELL'S
Interesting Narrative on

WHEN CIRCUS ANIMALS HAVE TO DIE

FIVE CENTS

THE

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DATED SATURDAY

THE WORLD'S GREATEST

AMUSEMENT NEWSPAPER

SHOW WORLD

DEVOTED EXCLUSIVELY TO THE

THIS WEEK'S NEWS THIS WEEK

PROFESSION OF ENTERTAINMENT

Vol. VI. No. 16.

CHICAGO

October 8, 1910

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Paul Paulus



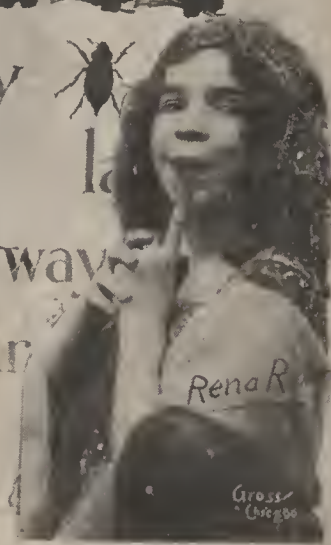
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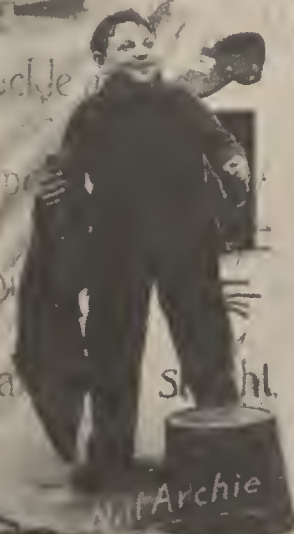
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Gretchen
Hartmann



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CHARMING "KID ACTORS" OF PROMINENCE IN THE PROFESSION



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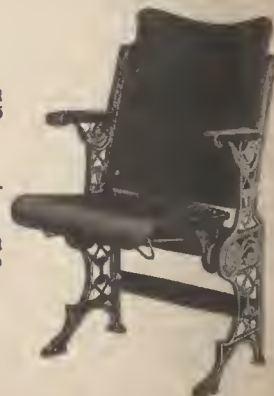
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THE SHOW WORLD

The Show People's Newspaper

CHICAGO, OCTOBER 8, 1910.

For All Kinds of Show People

THEATRICAL MAN KILLS ALLEGED RIVAL

Wealthy Oil Operator the Victim of Menlo E. Moore's Pistol in Vincennes, Ind.

Vincennes, Ind., Oct. 5.—Menlo E. Moore, proprietor of the Red Mill theater and well known in vaudeville, early Monday morning shot and instantly killed C. Edward Gibson, one of the wealthiest oil producers in this part of the country.

The shooting occurred on the Union station platform as a Baltimore & Ohio South-western train was pulling out. Moore fired five times, each shot taking effect, and then boarded the train. He left it at Washington and gave himself up to the officers in that city.

Gibson was dead when physicians reached him. The shooting was the result of alleged attentions paid Mrs. Moore by Gibson.

The affair has created a sensation because of the prominence of those implicated. Mr. Moore operates theaters in Washington, Bedford, Mitchell and Vincennes and is a member of one of the most prominent families in Mitchell. He is thirty-three years old and popular in business circles.

His wife is one of the most beautiful women in the city and is a daughter of Arnold Padgett, a well known attorney of Washington. She is a leader in Vin-

cennes society. Mr. and Mrs. Moore have one child, a boy five years old.

Gibson came here from Pittsburg about five years ago and made a fortune in the Illinois oil fields. He was about forty years old, popular in society, stylish and handsome.

He leaves a widow and a son seven years of age.

The shooting occurred just after Gibson had bought a ticket for the Illinois oil field. Moore was seen to follow him from the ticket window, walking within a few feet of the oil operator. He suddenly drew a revolver and fired five times. Gibson fell forward dead.

After the shooting, Moore boarded the train as it was pulling out, and it is presumed that his intention was to join Mrs. Moore, who went to Washington yesterday to visit her parents.

He first heard of the talk connecting his wife's name with that of Gibson a week ago and friends say he had brooded over the matter.

After his arrest in Washington Moore showed no concern over his predicament and calmly smoked cigarettes while at the station waiting for his return to Vincennes. Moore's wife is at the home of her father in Washington.

BUTTE GAELIC LEAGUE AFTER STAGE IRISHMEN

Agitation Begun Five Years Ago with Sensational Effect Has Just Been Revived

Butte, Mont., Oct. 3.—At a meeting of the Butte branch of the Gaelic League recently a motion was introduced and carried to the effect that all theaters staging acts or plays in which the character of the Irishman is reviled, insulted, or held up to ridicule be condemned, and that an ultimatum be issued to them to take notice that the Gaelic League will use every means of preventing the abuse of the Irish character by this means. A committee was then appointed to formulate a resolution to that effect, to be read and considered at the League's next meeting, a week hence.

Five years ago, or to be exact, December 18, 1905, an agitation was started by Irish-Americans who had taken offense at a poster advertisement of a burlesque company which was considered as an insult to the Irish race; this agitation furnished sensational country-wide newspaper copy for several days. The movement rapidly spread until about show time, when such a lively demonstration was made in front of the the-

ater where the burlesquers were to play, that the mayor of Butte appeared on the theater balcony and addressed the crowd, the company's engagement was cancelled, and a close watch was kept on later posters.

About a month ago a team was cancelled at the Empire theater here after the first performance of its act, which contained a feature considered by the management to be an adverse reflection on the Irish race.

Eddie Girard was last season compelled to eliminate part of his entertaining work in a sketch in which he appeared at a local vaudeville theater.

Butte might be called an almost exclusively Irish city, as that race predominates in the matter of numbers, and local managers have kept pretty close watch on acts and plays since the disturbance above noted. Whether the movement commenced by the Gaelic League will become a national one, and how far their censorship will extend is not yet known, but it begins to look as though the Irish comedians would better look over their acts very carefully in the future before the first curtain rises on them in Butte.

RINGLING BROS. TO FACE SUIT FOR \$5,000 DAMAGES

Logansport, Ind., Oct. 4.—William Somsel will bring a suit for damages against the Ringling Brothers for the death of his son Emmett Somsel, according to the local papers. Emmett Somsel, aged sixteen, was killed on the Forepaugh-Selis show lot September 3. It is claimed by counsel for William Somsel that the passage-way there is fifteen feet in width, leading down a steep incline, and is fenced on either side with wire. They say that on the night in question, the performance by the shows just having ended, the passage-way was crowded with people. A heavy wagon, drawn by six horses, was sent up the incline at a gallop, with no one in advance to give warning of danger. Young Somsel was struck by one of the horses, it is said, and hurled against the wire fence on one side, and in the rebound was thrown under the heavy wagon. He received injuries from which he died the next day. The demand is for \$5,000.

William Somsel is old and feeble, it is said, and his son was managing a small farm for him in Cass county. He had received a high school education and is said to have been a young man of much promise. The Somsel family, until a few years ago, lived in Clay township, Howard county.

SHUBERTS GET DECISION IN BIG DAMAGE SUIT

Albany, N. Y., Oct. 5.—The Shuberts have won out through a decision of the Court of Appeals in the litigation which was brought against them by Frank L. Perley to recover \$25,000 damages for alleged breach of contract, the court affirming judgment of the lower courts dismissing the complaint. Perley had alleged that the Shuberts had agreed prior to May 1 in each year for a five year period to set aside for him six good routes covering all theaters, the bookings of which were under the Shuberts' control for the production of whatever attractions Perley might desire. The Shuberts claimed that the routes had been made ready for Perley but had never been demanded by him. On a former trial of the action Perley recovered a verdict of \$25,000 which was afterwards reversed by the Appellate Division.

Actress Vainly Tries Suicide.
Webster City, Iowa, Oct. 5.—Miss Mabel Cullen, the actress who attempted suicide last week at Plattsmouth, Neb., has been taken to the Wise Memorial Hospital in Omaha. Reports are that she is improving and will probably recover.

SYNDICATE AND INDEPENDENTS ROBBERS

AL. FIELDS

Minstrel Man Unloosed Rank Heresy When Haled Into Court in Memphis, Tennessee

Memphis, Tenn., Oct. 5.—Al G. Fields, the minstrel king, preached all kinds of dire heresy here the other day when appearing in chancery court in an action which had been brought to prevent his playing the Lyceum, the Shubert house in this city. Local theatrical men and others familiar with the complicated condition of affairs in the show business this season as the result of the split between the K. & E. people and the Independents are chuckling to themselves, voicing "Amens" and delighting that enough pressure has at last been brought to bear upon a prominent manager to have him utter a great and growing sentiment.

Mr. Fields' piece de resistance came when he was asked to explain to the presiding judge just what the present theatrical war meant and he replied:

"Your Honor, there is a bunch in New York that in recent years has made millions working the local theater managers and the traveling theatrical managers. But other people got onto this line of graft and started an opposition combine to get a share of it. They offered to help the local managers and the travelling managers, but now that they are getting a foot-hold, they promise to be as big robbers as the others."

Concluding his statement, Mr. Fields said: "They have got me in a place where I presume I will have to pay damages, and I'll pay them, but I don't propose that the other fellow shall fix the amount of the damages."

Mr. Fields' appearance in court resulted in his having booked his minstrel show in both the Lyceum and Jefferson theaters in this city, the former controlled by the Shuberts and the latter by K. & E. On the witness stand in answer to the bill which had been filed against him, Mr. Fields gave this explanation: His show had been booked

in the Lyceum when K. & E. controlled it. When the break came and it seemed as though the syndicate would have no house in Memphis, Mr. Field instructed his personal agent to book the Field show in the Shubert houses in cities on the route to which there were no K. & E. houses, and the minstrel show was booked a second time in the Lyceum. Then K. & E. secured the Jefferson and Mr. Field thought himself in duty bound to fulfill his original contract with the K. & E. people and booked the Jefferson.

The minstrel man was much wrought up last Wednesday when he was hailed into court as the result of the suit which the Shuberts had brought against him to prevent his playing the Jefferson and the hearing was attended with not a few comical features. There was a big gallery and when Al Field was on the stand the crowd seemed to think of him as a minstrel end man and not as a mighty serious and mighty sore theatrical manager.

The judge in chancery ruled that the Field show could go on wherever Mr. Field wished to have it go on and that the offended house had its recourse in law through an action in damages. The Field show was given at the Jefferson, the K. & E. house. Klaw & Erlanger and the Shuberts were both represented in court by local attorneys.

In Atlanta, on the date just preceding the one here the Field show was presented at the Grand, the Shubert house, in opposition to the K. & E. people who insisted that it be put on at the Orpheum which they control. Conditions there were just reversed. The minstrel show's booking had been complicated by the defection of the Grand from the K. & E. ranks, but in such a way that the minstrel manager felt himself bound to abide by the Shubert contract.

idan and the case is now in the Federal Court at Indianapolis. The court recently held that the Donaldson Lithograph Company has a preferred claim and this claim is more than the funds on hand.

"SUMMER WIDOWERS" GIRL MAKES GREAT CATCH

New York, Oct. 5.—John Moller, Jr., son of John Moller, millionaire sugar refiner and former commodore of the Indian Head Yacht Club, and Daisy Dumont, of the "Summer Widowers" company, have been married. The groom is prominent as a golf player.

Miss Dumont is to leave the stage at the conclusion of her present engagement. Mr. Moller was recently divorced and his wedding to Miss Dumont, whose name before she went on the stage was Baker, was celebrated at Greenwich, Conn.

"WINNING MISS" PEOPLE TO MARRY IN GRAND RAPIDS

Toronto, Ont., Oct. 1.—Johnnie Gilmore, assistant stage manager, and Elia Heinsley, a chorus girl, with the "Winning Miss" company are planning to make Grand Rapids, Mich., their Gretna Green tomorrow and be married.

"A Winning Miss" is this season under the direction of Boyle Woolfolk who is featuring Max Bloom. Forty-four on the stage, four musicians, and a working crew of four make up the announced roster. The company has been playing in Ohio and is headed for Canada where most of the present month will be spent.

"BOBBY BURNITT" PLAY NOT FOR THOMAS ROSS

New York, Oct. 5.—Arrangements whereby Thomas Ross, formerly of "The Fortune Hunter" company was to star in "Bobby Burnitt" under the management of Al H. Woods have fallen through.

REVIEW SAYS "BEN HUR" IS BOOKED IN OPEN DOOR

The New York Review is the authority for the statement that Klaw & Erlanger's own prize production, "Ben Hur," has been booked in a number of theaters whose managers have subscribed to the open door policy. The bookings, it is said, have been made directly with the managers.

The Review points to this as a triumph for the Independents in that the heads of the theatrical syndicate are themselves doing just what they have previously prohibited the producing managers associated with them from doing.

Small Profit at Nashville.

Nashville, Tenn., Oct. 5.—Receipts of the recent State Fair from all sources, were about \$57,000, and the expenses about \$50,000, leaving the net profit around \$7,000 for the association.

RELIABLE RECORD OF VAUDEVILLE ACTS

(E. E. MEREDITH NEWS SERVICE, ROOM 216, 167 DEARBORN ST.)

TOM BRANTFORD.

Billing—"The Human Band."
Class—"B," No. 412. Time—23 Minutes.

Seen—Orchestra Hall, Chicago, Oct. 2, 1910.

Place on Bill—Next to Closing.
Scenery Required—Ollo in One.

Remarks—Richard Henry Little, in the Chicago Tribune, told of Brantford's success this way:

"People who saw the accomplished Mr. Brantford yesterday wondered where he has been hiding all this time, for he was new to most of the audience. The policemen seem to have uncovered talent that the regular houses have been overlooking, for Mr. T. Brantford is decidedly interesting. He does a Scotch monologue which, in spite of the fact that he is to remain in our fair city a week, will not under the most unusual conditions set the Chicago river on fire. But he strikes his gait when he returns to the footlights and gives imitations of everything from a train of cars to the echo of a bugle call.

"Not content with imitating single instruments the accomplished Mr. Brantford steps back again in response to a frantic encore and gives a graphic representation of an entire brass band. It was almost a sacrilegious performance in a place sacred to the Thomas orchestra and people who have sat in the boxes and listened in rapture to the "Symphonic Variations" by Stock and the "Academic Overture" by Brahms, played on that stage, shuddered as they watched the daredevil Brantford march back and forth tooting his own orchestration of "Casey Jones" and other depraved melodies. If the policemen get Orchestra hall next year for another vaudeville show, the management will probably put them under bonds to keep Mr. T. Brantford, the human brass band, off the stage, unless he makes his mouth behave and renders classical selections.

"But be that as it may, Mr. Brantford had the time of his life and concluded his thrilling performance by taking off his hat, disclosing a distinguished looking head, and with great gravity and one hand upraised, he said in deep chest tones, 'If at first you do not succeed then run, run again.' If Mr. Brantford indulges in this little comedy in Lincoln, Neb., he is liable to get into serious trouble with the leading citizen of that community."

EDDIE LEONARD.

Billing—Minstrel.
Class—"B," No. 410. Time—21 Minutes.

Seen—Majestic, Chicago, Oct. 3, 1910.
Place on Bill—Eighth in Eleven-Act Show. Number of men, 1; number of women, 1.

Scenery Required—Exterior in One.

Remarks—Eddie Leonard must have gotten a wireless message from the American Music Hall while doing his act at the Majestic Monday afternoon for when the audience applauded he remarked: "I don't know whether you are kidding me or not." It had been rather a cheap appeal for applause. Mabel Russell had promised her husband a kiss if he would sing "Ida." The audience just had to applaud. In the first place everyone likes to hear Eddie Leonard sing. In the second place they like "Ida." Leonard asked if the audience was kidding. The close attention he received was his answer. When the Leonards get to love-making on the stage it looks like they were getting in deep water but they are rescued by the laugh Leonard gets by blacking his wife's face. Eddie Leonard sings in his own peculiar way and holds a warm place in the hearts of theatergoers. Mabel Russell sings a song in which a chorus girl claims to have a "live one." If the musical editor ever heard this one he would pronounce it vulgar. The Majestic audience did not feel offended for it looked upon Miss Russell's efforts as merely holding the stage between her husband's songs and dances.

The "Class A" acts previously reviewed in this department are:

JULIAN ELTINGE.
MRS. PATRICK CAMPBELL.
ROCK & FULTON.
ADELINE BOYER.
ARNOLD DALY.
FRED NIBLO.
ARTHUR SAXON TRIO.
FANNIE WARD.
TREVATO.
MLLE. DAZIE.
"MA GOSSE."
MANK'S ALL-STAR TRIO.
ROMANY OPERA COMPANY.
ELBERT HUBBARD.
MR. HYMAC.
ALBINI.
LAMBERTY.
VESTA VICTORIA.
ARTURO BERNARDI.
BAYES & NORWORTH.

KELCEY & SHANNON.

Billing—"Bearding the Lion." (One Act Comedy.)
Class—"A," No. 407. Time—16 Minutes.

Seen—Majestic, Chicago, Oct. 3, 1910.
Place on Bill—Headliner.

Scenery Required—Interior in Four.
Remarks—"Bearding the Lion" is an ideal comedy to display the talent of Effie Shannon. It was written by James Clarence Harvey. It shows the office of a theatrical manager, whose present activities are made plain by several phone messages. An actress enters. She has forced her way in. When the manager speaks of the intrusion she quiets him by insisting that her father had advanced him \$100 at one time when he sorely needed it. She gets the manager's attention and tells him how tired she is of show girls roles and that she wants to be an emotional actress. The manager laughs at her and says she could not play an emotional role. The actress then starts on another line. She tells the manager of a husband who has neglected her and a child in the hospital. A plea, which arouses his sympathy, gets the promise she sought. When they have shaken hands on the matter, the actress tells him that she has fooled him, that she has no husband and no child. The manager, satisfied that he has found a genius, phones to his stage manager to have the part at his office the next day for a "find." The actress exits as this message is sent over the wire. Returning, for a final curtain, she approaches the matter of salary and gets a laugh. It is a delightful one-act comedy.

EXAMINATION DAY.

Billing—School Act.
Class—"C," No. 413. Time—24 Minutes.

Seen—Trevett, Chicago, Oct. 4, 1910.
Place on Bill—Fifth in Eight-Act Show. Number of Boys, 4; Number of Girls, 4.

Scenery Required—Interior in Four (21 Minutes); One (3 Minutes).

Remarks—There are many points of difference between this and other school acts. The song "School Days" is not used in this one. That is one improvement. The school kids are not adults, which is another point in its favor. There is a young woman student who acts as tutor in the absence of the teacher. There is a Jew boy who provides the most of the comedy and a "Sis Hopkins" sort of a girl who shines as a comedienne. The girl who plays teacher does an imitation of George M. Cohan which is different from all others. She does not announce it, being content to vocalize through her nasal organ and let it go at that.

TREVATO.

Billing—Violinist.
Class—"A," No. 414. Time—26 Minutes.

Seen—Trevett, Chicago, Oct. 4, 1910.
Place on Bill—Next to Closing Eight-Act Show.

Scenery Required—Ollo in One.

Remarks—Many improvements have been made in Trevato's offering since he appeared at the Majestic last February and was given this classification. At that time his salary was estimated at \$350. He was not getting it then; he is now. At that time the managers did not recognize in him an attraction of such wonderful drawing powers, as is accorded him today. Trevato really makes a violin talk. He makes it carry on a conversation with those in the audience, or rather speak for him to those in front. He can make those who hear him weep. He almost does so. Just as the tears gather, he switches from a melody inclined to bring tears to some ragtime tune with words which are appropriate and the tears are changed to laughter. Trevato switches from one melody to another so often that there is a pleasure in following him. He starts on the introduction of some standard overture and changes it into a popular song with such ease that it is easy to believe that he, himself, does not know what he is going to play, and changes his melody as the mood strikes him. Trevato is a great actor as well as a great violinist. His facial expressions show that he feels such numbers as "The Last Rose of Summer." He is also a great showman for he switches from classical numbers to popular numbers in a way that pleases any kind of an audience.

FIVE CYCLING AURORAS.

Billing—Cycling.
Class—"B," No. 409. Time—12 Minutes.

Seen—Majestic, Chicago, Oct. 3, 1910.
Place on Bill—Closing Eleven-Act Show. Number of men, 6.

Scenery Required—Full Stage.

Remarks—This act is a combination of head-to-head balancing and cycling. A head-to-head stand is made on the wheel. After riding around the stage the understander dismounts, lays down on the floor, arises, finds his wheel and mounts again and rides around the stage, without the head-stand being broken. For a climax four cyclists lay on their backs and a circular platform is made to revolve by their wheels. On top of this a fifth cyclist rides, going daintily near the outer edge of the platform. There were five wheelmen and a sixth party who directed the placing of the platform, etc., Monday afternoon.

ETHEL WHITESIDE AND "PICKS."

Billing—"Ethel Whiteside and Those Pickaninnies in the Follies of Coon-town."
Class—"B," No. 411. Time—20 Minutes.

Seen—Sittner's, Chicago, Oct. 3, 1910.
Place on Bill—Headliner; Number of Women, 1; Number of Picks, 4.

Scenery Required—Full State Special. Opening and Closing in One.

Remarks—The round of applause which prevented Ethel Whiteside and "those Picks" from ending their act before the final encore Monday night was good to hear. It was genuine applause. There was no suspicion of a booster here and there. Everyone clapped hands and with such earnestness that it would have been out of question for the show to move on without the final encore. Miss Whiteside remained off stage so long that it was easy to believe her offering had been concluded. The audience would not have it. When the act went on it was recognized that this encore was a part of the offering and that Ethel Whiteside preferred to let the audience take a part in the show (which theatergoers should be allowed) rather than force encores which were not insistently demanded. Ethel Whiteside's act has been previously reviewed in these columns. All that can be added is that it is the best act of the kind in the world. Miss Whiteside is a good singer, wears beautiful gowns and is fair to look upon. She has darky boys who are extremely clever.

ETHEL MAY.

Billing—"The Mystery Girl."
Class—"B," No. 415. Time—13 Minutes.

Seen—Trevett, Chicago, Oct. 4, 1910.
Place on Bill—Sixth in Eight-Act Show. Number of Women, 1; Number of Men, 1.

Scenery Required—Ollo in One.

Remarks—Ethel May's drawing powers were evidenced by a capacity audience at the Tuesday matinee. She is without an equal in her line. She answers questions, propounded by people in the audience, with a rapidity which is remarkable. She gives her "impressions" so fast that she deserves a medal as an accomplished talker. Ethel May does not represent herself as anything but an entertainer. This is made plain in a few remarks by Jack Allen, her manager, before she comes on the stage. Mr. Allen has previously announced the nature of her act and the questions have been written on pads, which are left on a platform in full view of the audience. How she does it is the "mystery." How she makes such offerings interesting, when there is a disposition to overdo that style of work in the theaters, is another "mystery." It must be that she works in full view of the audience, without a cloth covering her, for that is the most striking difference between hers and similar acts. Miss May is a beautiful woman, appears before the audience prettily gowned, and has sufficient personality to draw attention, out-side of her wonderful "mystery" performance.

THE ELLIOTTS.

Billing—Harpists and Singers.
Class—"D," No. 406. Time—12 Minutes.

Seen—Majestic, Chicago, Oct. 1, 1910.

Place on Bill—Opening.
Scenery Required—Interior in Three.

Remarks—The Elliotts' have so arranged their offering that it is equally well suited for either the concert stage or the vaudeville stage. There need not necessarily be any difference between the two but other vaudeville acts, where the harp is introduced, have set a pace which holds the Elliotts' down in their classification, at present. The concert stage atmosphere is noticeable from the rise of the curtain until the encore is concluded. The harpists are man and woman and both sing. They play all kinds of music. The gentleman announced one overture as a "medley—grand opera to ragtime." The act appears at its best in the encore, where after playing an air on the harps, the two join in the chorus of a coon song. It is awkward where the lady arises for a number and lets the gentleman sing the verse, joining in the chorus. She is ill at ease while he is singing and this detracts from the value of the act from a critical standpoint. Harps can always be depended upon to please a large percentage of every theater crowd, so The Elliotts are sure of a reasonable amount of applause on any bill.

BELLE BAKER.

Billing—Songs.
Class—"B," No. 408. Time—11 Minutes.

Seen—Majestic, Chicago, Oct. 3, 1910.

Place on Bill—Sixth in Eleven-Act Show.

Scenery Required—Ollo in One.

Remarks—Belle Baker's is a new face at the Majestic. She sings four songs and could sing more. "Under the Yum Yum Tree" introduces her. An Italian song follows. These two numbers are along usual lines. A song "I Thought He Was a Business Man" brings the audience to realize that a singer of more than ordinary ability is heard. This number scores heavily. It is followed by a "rag" selection, "Lovey Joe," which establishes her as a favorite.

Fables in Vaudeville No. 21

"THE BLACKFACE WHO CHANGED HIS MIND."

By FRANCIS OWEN of Owen & Hoffman

Once upon a TIME there was a BLACKFACE COMEDIAN who had NOT been in our MIDST for many moons and did not know that you had to have a PERMIT to go to WORK—unless you belonged to the ACTORS' UNION. When he first heard it, he threw a fit, and got black in the face talking about PERSONAL LIBERTY being part of that FOURTH OF JULY oration CALLED the "DECLARATION OF INDEPENDENCE." Then he started in to be a little DECLARATION all by himself, and just for a JOKE, sent ignorant NEWSPAPER boys, bootblacks, and HOTEL porters over to UNION headquarters to ask for PERMITS. It was so FUNNY to him, he would stop people on the STREET and ask them if they had a PERMIT to let the SUN SHINE on them. If he heard any one singing in a PRIVATE house, he would ring the bell and tell them it was not PERMITTED unless they belonged to the UNION. To his intimate associates he confided the STARTLING fact that HE was a PROFESSIONAL—not a LABORER—and wouldn't ask for a PERMIT if he NEVER played Chicago. This was HARD on Chicago, but of course she didn't KNOW it, and was spared a lot of real PAIN. Some were foolish enough to ARGUE with him, and try to point out that he was standing in his OWN light, and that of his FELLOW WORKERS, but HE couldn't see it, and booked some work OUT of town. It was a long JUMP and cost him a lot of money to arrive at his first house, so that after he had worked two nights, the CHEERFUL news that the ACTING MANAGER had skipped with the COIN, was an awful JOLT, as he was nearly broke. Now there were three other ACTS on this bill, and two of them belonged to the UNION. They hustled up the head DELEGATE of the town, and flashed their CARDS, at the same time calling attention to the fact that the CONTRACTS were signed by TWO men, one of whom was still in town, in the GROCERY business. The LOCAL UNION lawyer said the GROCERYMAN was responsible as PARTNER for ALL of the salaries, so the Labor Delegate had an interview with him, but he REFUSED to SETTLE, saying he would carry it to the SUPREME COURT first. The Delegate said THAT was up to him, but there were SIX hundred members of HIS UNION who would go somewhere else for their GROCERIES in the meantime. After TAPPING his bone head with a STOGIE three times, to make believe he WAS thinking, the GROCERYMAN gave in, and SIGNED a CHECK for ALL salaries in full. When the BLACKFACE was handed his BUNDLE by the DELEGATE, he shook hands WARMLY with him and said NOTHING about being a PROFESSIONAL and NOT a LABORER. One of the UNION ACTS smiled as he saw this, and said "Well KID, see things kind of different NOW, don't you? Take my advice and JOIN something that offers some protection. If YOU don't need it, remember there are always OTHERS who do, and it's the WEAK part of the BRIDGE that needs the most WATCHING and CARE, because if that goes, it drags the REST down with it.

MORAL

BE SOMETHING; WHITE RAT or UNION, it's all the same. "ONE for all and ALL for ONE."

MORAL

VAUDEVILLE NOTES.

The Oliviers opened with a new act last week, after laying off for the summer.
Mrs. Paul Goudron returned to Chicago Tuesday after a trip west owing to the death of her mother a few weeks ago.
Troxeil & Winchell joined a musical stock which opened at the Orpheum in Cleveland this week. Julia Winchell leads the numbers.
The Sullivan & Considine Chicago office recently booked the Diamond Comedy Four for fifteen weeks, Rose & Ellis for fifteen weeks, Black & McCone for fifteen weeks, Harry Edson and Dog for fifteen weeks, Carroll & Lamont for ten weeks, Yuhl & Simson and Baby Helen for fifteen weeks, and Anna Eva for fifteen weeks. The Diamond Comedy Four and Edson and Dog are managed by Tom Brantford.

CAREY, HOLMES & WELLS.

Billing—Songs.
Class—"XX." No. 416. Time—15 Minutes.
Seen—Century, Chicago, Oct. 4, 1910.
Place on Bill—Opening. Number of men, 1; number of women, 2.
Scenery Required—Ollo in One.
Remarks—Although this act is new and the players are said to be musical comedy people, it gave the best of satisfaction at the Century in its present form and when it works into shape may be acceptable on the best bills. The trio are good singers and have pleasing ways. Each of them has a solo and the three open and finish with songs which are made to go nicely. The smaller of the two girls is particularly attractive and when she inquired in song if "anyone had a kiss to spare?" it seemed that every man in the house found that he would not miss one, or two, or more.

GLORIA DARE.

Billing—"The Lover of Yesterday."
Class—"XX." No. 417. Time—16 Minutes.
Seen—Century, Chicago, Oct. 4, 1910.
Place on Bill—Third. Number of women, 2.
Scenery Required—Interior in Four.
Remarks—Evelyn Weingardner Blanchard has supplied Miss Dare with quite a clever vehicle. Her assistant is a maid who has no lines. There are several features in connection with the act which make it difficult to say how it would be received on big time. In the hands of some actress with a big reputation it would be certain to be acceptable. As it is, it attracted attention at the Century. The character is a girl about to be married, who tries on her tressou in view of the audience, plays the piano and sings and for a climacter receives a letter from an old admirer, whom she still loves, which changes her mood and leaves her weeping as the curtain falls. Miss Dare is not sufficiently clever as an entertainer to make the pianolog part of the act stand out.

CHRISTOPHER & PONTE.

Billing—Songs, Talk and Instrumental Music.
Class—"C." No. 418. Time—16 Minutes.
Seen—Verdi, Chicago, Oct. 5, 1910.
Place on Bill—Next to Closing.
Scenery Required—Street in One.
Remarks—This act is comparatively new. It would not be surprising if the boys are heard of on the big time in the future. Joe Christopher does the bulk of the singing and Jimmie Ponte plays the guitar and accordeon. They open as street singers. One carries a guitar. The opening song is followed by talk about manners. It is along usual lines, but is novel for an Italian act. The boys made a big hit at the Verdi, running clear away from anything else on the bill.

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PAUL SITTNER SUES
MORRIS AND ASSOCIATES

Charges Criminal Conspiracy in Case Started in Superior Court by His Attorney, Adolph Marks

Paul Sittner has started suit against William Morris, J. C. Matthews, J. G. Conderman and the Conderman Amusement Company and charges criminal conspiracy. He asks \$25,000 damages. Adolph Marks is his attorney. The case was started Wednesday in the Superior court, if rumors heard on the street are correct.
The case grows out of the recent agreement of the Morris office to provide Sittner with headline attractions, which that office has refused to do unless it can book the entire bill.

The following letter which has been received by The Show World, may throw additional light on the matter:
Gentlemen:

I notice in a recent issue of your paper, an article saying that the William Morris office are to book all my feature acts, and that the Sullivan & Considine office will book the remainder of the show. I wish to make an absolute denial of the above. The William Morris office never has booked any acts

for my theater, nor is it my intention that they should do so now, unless through my agent, Paul Goudron, of the Sullivan & Considine office.

The true facts of the case are as follows: I wanted a certain act for my house for the week of October 17. I went to Mr. Matthews for the reason that the William Morris office had this act under contract for that week. I was told I could have the act and photos were sent to my theater and signed contracts were to follow. After having advertised the act a week, Mr. Matthews wrote me a letter notifying me that I could not get the act unless I gave the Morris office the exclusive booking of my theater.

I wish you would, in fairness to me and Mr. Paul Goudron, publish this letter, for the reason that the treatment I have received from the Sullivan & Considine office has been satisfactory at all times, and they will continue to book my house exclusively in the future if the service continues as in the past.

Yours respectfully,
(Signed) P. SITTNER.

REPORTS ON ACTS NOW IN CHICAGO

E. E. MEREDITH NEWS SERVICE, ROOM 216, 167 DEARBORN ST.

Ayres, Grace—Opened the show at the Grand the first half; skating; liked.
Belmonts, The—Opening the show at the Trevett; gymnastic, well liked.
Berliner, Vera—On next to closing at the Star; violinist, well liked.
Bramsons, The—Opening the show at Sittner's; novelty hoop act; good.
Belmars, The—Opening the show at the Majestic; Roman ring artists; liked.
Belmont Sisters—On second at the Apollo the first half; good.
Bowers, Fred V.—On fourth at the Apollo the first half; very good.
Conklin, Billy—On fourth at the White Palace the first half; blackface comedian; good.
Cunningham, Jean—On second at the Century the first half; fair.
Craigs, Musical—On third at the Linden Monday night; opened show rest of first half; good.
Carlos Circus—Closing the show at the Trevett; good.
Darr, Ethel—Opened the show at the Linden Monday night; dancer; replaced on Tuesday night.
Donita & Co.—On second at the Majestic; singing comedienne and accompanist; Donita is talented.
Ellsworth & Linden—On fourth at Sittner's; sketch, "His Day Off"; good.
Earl & Curtis—On fourth at the Majestic; chatty duolog; pleases.
Ergotti & Lilliputians—On fourth at the Trevett; risley novelty; good.
Flynn, Joe—On third at the Trevett; gets many laughs.
Fetterer, Harry—Opening show at the Star; ventriloquist; fair.
Florence Wilson—On fourth at the Grand the first half; fair.
Hennings, John and Winnie—On third at the Star; a new number has been introduced into the act since reviewed at the Kedzie; man plays a slide and woman cornet, in burlesque encore; entire offering is good.
Hardy, Helen—On fourth at the Star; a female Joe Callahan, well liked.
Hall & Thaw—On third at the Apollo the first half; presenting a sketch something like that used by Rice & Cohen; liked.
Hickman Brothers & Co.—On sixth at the Star with "A Detective Detected"; good.
Imperial Four—On second at the Trevett; good.
Kramer & Willard—On second at the Linden the first half; Jew comedians; good.
Lambert Brothers—Closed the show at the Linden the first half; athletes; good.
LePage & Mahr—On third at Sittner's; sister team; closed after Monday night.
Lopez & Lopez—On third at the Majestic; musical; elaborate setting and gorgeous costuming main features of act.
Lelands, The—Appearing at the Julian this week; this act was reviewed in these columns recently and the types made the classification "D" when it should have been "B."

La Zelle, Ed—Opened the show at the Apollo the first half; liked.
Leach, John "Chinese"—On next to closing at the Linden Monday night; put on a monolog in full dress; replaced.
McKee, Richmond & Co.—Closed the show at the Verdi the first half; travesty; very fair.
Mann & Franks—On third at the White Palace the first half; good.
Morris & Kramer—On fourth at the Century first half; blackface singing.
McNish & McNish—On fifth at the Star with "Bone Head Frolies"; good.
Morati Opera Company—On seventh at the Majestic; good.
Mitchell, Ethel—Opened the show at the White Palace the first half; cornetist; good.
Personi & Halliday—Closed the show at the Century the first half; good.
Reiff & Reiff—On second at the Grand the first half; Miss Clayton out of the act owing to illness; good.
Rifner & Dove—Opened the show at the Verdi the first half; novelty club swinging; liked.
Somers & Storke—Presented "Jackson's Honeymoon" in third place at the Grand the first half; good.
Sanford, Jere—On fifth at Sittner's; yodeling and singing; good.
Somers & Page—On second at the White Palace the first half; singing and talking; very fair.
and dancing; good.
Stewart & Mercer—On second at the Verdi the first half; acrobatic; pleased.
Smith & Campbell—On next to closing at the Majestic; good.
Valdare, Bessie, Troupe—Closing the show at the Star; bicycle, good.
Williams, Lottie & Co.—On fifth at the Majestic; one-act play; good.
Wheeler, The—Closed the show at the Apollo, novelty act; good.
Zanfretta & Mansfield—On third at the Verdi the first half; comedy sketch; very fair.

Gagnoux Billed at Music Hall.

Several acts billed for the American Music Hall last week did not appear. Two acts were closed. Others had routes changed. The Gagnoux were billed for an appearance at the Music Hall but their route was changed. They did not even know they were billed at that house.

The Langdons Scoring Hit.

The Langdons in "A Night on the Boulevard" are proving a big hit on the Butterfield time. The act is described as "a continual scream." The Langdons play at Lansing, Mich., next week.

"LAST HALF" BILLS (OCT. 6-9.)

Association Houses.

Academy—Paul Wagner, Carboni & Williams, Powell & Wilson and The Langslovs.
Circle—Fielding & Carlos, Alexander-off Troupe, Harry Richards & Co., and George Hillman.
Grand—La Grecia, Lillian Osborn & Co., Standard Quartette, John Thorn and Rascher & Helene Carnes.
Lyda—Meehan's Dogs, Carter & Waters, Henrietta Byron, Yackley & Bunnell and Barron & Barron.
Schindler's—"The Battle of San Dago," Somers & Storke in "Jackson's Honeymoon," Howard & Bernard, Flo Wilson and The Aldines.

Doyle Houses.

Apollo—Fred V. Bowers & Co., The Wheelers, Roberts Duo, Ryno & Emerson, Fostelle & Arco.
Crystal—Mr. and Mrs. Perkins D. Fisher, Gilkey & Levey, Joe Murphy and Kentucky Belles, Casad, Irving & Casad, and Linder & Beiland.
Garfield—Dick Richards & Co., Smith Brothers, Gus Bruno, Irving Jones and Bert Grant.
Jefferson—Wills & Barron, Franklyn Gheer & Co., Cameron & Toledo.
Lyceum—Soncrant Brothers, Marie Burton, Hall & Thawin, Carroll & Brevort.
Virginia—Momo's Arabs, Musical Bensons, Morris Jones and Mosher & Likes.
Wilson—Julian Rose, Deshon's Comedy Klds, Stadium Trio, Charles A. Clark & Co., and Trocadero Quartet.

Morris Houses.

Linden—Fred Zohedie, Four Cook Sisters, Animated Doll, Whitehead & Grierson and Marcus & Ardell.
President—Mittu Dumetrescu Troupe Lee Beggs & Co., Davey and Pony Moore, Musical Craigs and Frank Bush.

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VAUDEVILLE NOTES.

Special paper has been gotten out for Pelham, the hypnotic scientist, which announces that he plays "exclusively for Sullivan-Considine Circuit."

Sherman, Hyams & Van have been booked for eight weeks at the Holland hotel in Duluth, by Sullivan & Considine. The act was placed through Lee Kraus.

Coney Holmes begins booking the family theater at Indianapolis next week.

The songs "Nobody Loves a Skinny Guy Like Me" and "Skid-Diddle-Diddle-Dum," by John and Winnie Hennings, are copyrighted. The first was copyrighted May 26, 1910, and the second named on May 21, 1910.

Next week's bill at the Star, Chicago, is: Gruber's Animals, "Examination Day," Mullen & Corelli, Nellie Burt, Boyd & Veda, Faynetta Munro and Pauling & Duprez.

Business was rather light at the outlying vaudeville houses Monday night owing to the rain.

Nat Willis and La Titcomb return to Chicago shortly and open at the Colonial in New York, Nov. 21.

Paul Spadoni sailed for Europe this week.

Alf T. Wilton has been commissioned to get vaudeville time for Ollie Mack.

Walter C. Kelley has recovered from an attack of blood poisoning and is en route for Australia.

Many were turned away at the first performance Tuesday night at both the Apollo and Grand theaters.

Roy Sebree owns an act, known as the Stanley Sextet, which appears at the Colonial in Indianapolis, next week, for Sullivan & Considine. Lee Kraus placed the act with that circuit.

Lenore Jackson is to succeed Jean Jurende in the "Rah, Rah" girls after this week. The manager of the act left Chicago Wednesday night for Vincennes to call on M. E. Moore, having received a letter from him, written in the Vincennes jail.

Fitzpatrick & Theodore, managers of the Verdi theater, are adding a balcony to the house which will seat 350 people and make the house hold 1,150. The Verdi is doing big business and some pronounce it a second Wilson Avenue. Kenneth Fitzpatrick was in "front" Wednesday night welcoming a crowd which tested the capacity.

Cook & Carroll and McDonald & Huntington closed at the Majestic in Des Moines on Tuesday night of last week through a misunderstanding with the management.

Steps are about to be taken against Diamond & Du Voll, and it is said that the Labor Commission will be asked to revoke their license. It is all over a judgment obtained by Walter Stanton for \$300 for services rendered.

Owen & Hoffman are playing at Fond du Lac, Wis., this week for Walter F. Keefe.

MAY LIMIT POWERS OF TEN-PERCENTERS

White Rats and Actors' Union Feel That Artists Are Often Imposed Upon—Resume of Vaudeville Situation.

By E. E. MEREDITH

It is likely that both the White Rats and the Actors' Union will take steps concerning the contracts being offered artists by ten-percent agents and that players will be warned to limit the powers of the agents to booking the acts only, with clauses so that the agreement cannot be taken to give the ten-percent agent the right to change the dates or accept cancellations.

It is said that advantage has been taken of the acts in this way; that agents have accepted cancellations on behalf of the people they represent and that the artist's only recourse has been to sue the agent and it is intimated that in some instances the agent is not responsible.

There have been a great many complaints recently owing to acts not being kept working and the White Rat officials are particularly interested just at this time.

Interstate Affairs.

The stockholders of the Interstate circuit are to hold a meeting this week or have held it, according to the best information that can be obtained. E. P. Carruthers is now at St. Louis. It is believed that he aspires to represent the circuit in Chicago. There are stories to the effect of E. P. Churchill or Walter Keefe representing that circuit but little faith is put in them. If either of these gentlemen took the bookings the office would probably have to be removed from the Western Vaudeville Managers' Association and this would be in violation of a contract said to exist.

There is talk of a combination including Churchill, Keefe and B. A. Myers, of New York. Whether it will go through or not is a question. Myers was here last week and there was big talk.

Cox on Outs With Union.

The Actors' Union is not happy unless it is fighting some agent. Now it is Earl J. Cox. The union has served a thirty-day notice of cancelling the existing agreement with him and the present arrangement ends October 29. In the meantime, other forces are centering against the Actors' Union until it begins to look possible that the activities of the Chicago local will be resisted.

It has been pointed out that the Chicago local has done more to bring the Union into recognition than any other local. The activities have been so numerous that there are powers that feel the union workers are entirely too active.

Trick Clause in Contract.

There is a clause in the contracts being used by one Chicago agency which is looked upon as a catch one. It provides that the act must appear "to the satisfaction of the manager" or something along that line. It is in clause five or six of the contract, if information received is correct. There were cancellations of acts this week under this clause and it is likely to lead to a serious break between the White Rats and that particular agency. The matter has been handled by telephone, so far, without any agreement being reached.

Sol Lowenthal represents so many theatrical interests that it sometime leads to amusing complications. When Consul, the Monk, bit a Grand Rapids fellow last season Lowenthal represented E. P. Churchill in the case and dealt with Dr. Buckley, representative of owner, Bostock. Consul was held over at Grand Rapids and could not appear at the Crystal at Milwaukee on time. Lowenthal represented Chester A.

Fisher, who was at that time manager of that house. A day or two later Walter F. Keefe got into an argument with Dr. Buckley regarding Consul's services and Lowenthal represented Keefe. Paul Goudron and F. M. Barnes then had a tilt on the subject of Consul and Lowenthal represented Barnes. Dr. Buckley talked to Frank Q. Doyle about placing Consul and was surprised to find that Doyle must consult his attorney and that his legal adviser was Lowenthal. "What's the use?" inquired Buckley.

LEGAL WRANGLE LIKELY OVER VIOLINIST TROVATO.

Pat Casey Now Handling the Act and Artist Announces that He Will Fill No Dates Made by Others.

There is likely to be a legal wrangle over the services of Trovato, who is appearing at the Trevett theater this week.

He was formerly under the management of Bissling & Solmon and cancelled his arrangement with them some time ago, announcing that from that time on he would fill no dates arranged by his former managers.

The Western Vaudeville Managers' Association took advantage of this and filled his open time in Chicago. He headlined the bill at the Kedzie the last half of last week with remarkable success and held the stage as long as he cared to. It was only by motions showing that his arm was tired that he got off at all.

Now that Pat Casey is filling his time there are rumors of injunctions and the like for such a hit as he is making cannot pass without some excitement.

A. E. Meyers, western representative of Casey, admitted that Trovato was getting \$350 a week, when approached, and said that his salary would be \$500 by the time snow flies.

SHERMAN AND DEFORREST TO HEADLINE S. & C. ROAD SHOW.

Dan Sherman, deputy sheriff of Nassau county, New York, real estate dealer, and showman, is in town this week. Sherman & DeForrest are headlining the bill at the Kedzie theater and remain all week at the most wonderful of Chicago's outlying houses. There is no limit to attractions at that house. Trovato was there for the four days ending October 2 and Dan Sherman's "A Jay Circus" is at that house all this week. Another act of Sherman's "The

Battle of San Dago," is playing in Chicago this week. Sherman & DeForrest headline one of the Sullivan & Considine road shows which makes the tour of the circuit shortly. It will have special paper for each act, which is something new. The show opens at Cincinnati November 20.

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BUSY WEEK IN CHICAGO THEATERS

Four Openings Keep Reviewers on the Jump—Mrs. Fiske's Arrival in Itself Constitutes Event of Exceptional Importance.

By WILL REED DUNROY

THIS has been a notable week in Chicago theatricals—notable for divers and several reasons. In the first place, we have had four openings and that is enough to attract attention in almost any old community. In the second place, Mrs. Fiske came to town, and that is a matter of rejoicing to all lovers of the best in the drama. In the third place, Billie Burke arrived in the city in a play that has hitherto not been seen out west. Then there were other events, but of that, more anon. The fact is, it has been a strenuous week, and the reviewers have been on the jump most of the time.

Mrs. Fiske, whose appearance is always a source of delight, came back to us in an old play. This gives rise to the old cry of lack of new plays, and yet, in this instance the acting of this woman is so great and so full of nervous energy and genius, that the lack of a new play is not so much to be deplored. Rather we are better satisfied to see Mrs. Fiske do some really good acting in a play that gives her such opportunity, than to see her come with a mediocre modern play of little pith or worth. Everybody who is anybody at all knows all about Thackeray's "Vanity Fair" and its chief figure, Becky Sharp. This little woman who said of herself that she was "just hatched in the sun" is one of those irresponsible creatures who are to be found in all walks of life. Of this character in fiction, Mrs. Fiske makes a living, breathing woman—a woman who gains our sympathies even though we may not like all her qualities. It is a characterization, well fitted to Mrs. Fiske's talents, her methods and her style. It is a nervous character, a clicking little woman with a quick, jerky voice, and a perky little manner that is without parallel on the stage or in fiction. Mrs. Fiske is the center of the play and she is in the limelight all the time, as she should be. There is very little else to talk about, to think about or to wonder about in the offering. All the other characters simply form a background, and they sink themselves with commendable modesty into this background, for which let us all lift up thankful voices. The finale of the play, is one of the most tantalizing, and most interesting on the boards today on any stage or in any land. The nervous little jerky way in which Mrs. Fiske arranges and disarranges her shawl; the baffled look and manner, and the general look of defiant despair is worth going many miles to see. Let us all be thankful that Mrs. Fiske has come to the Grand opera house, and that she has brought to us a characterization that is deeply thought out, and most wonderfully played.

Miss Billie Burke, one of the most fascinating personalities on the stage, is appearing at Powers' theater in a play called "Mrs. Dot." The play is by W. Somerset Maugham (pronunciation to suit yourself), who has written many plays that have been of a rather inconsequential sort. In this instance Mr. Maugham (pronounce it as you will) has written a play that is well named. It is a dot. But— it gives Miss Burke an opportunity, and what more can one want? Indeed, what more is there in the world than being able to supply such a bewitching person with a vehicle that will fit her personality? The answer is—"nothing." If Mr. Maugham (pronunciation ad lib) has never done anything else—and there are some people who think he has and some who think he has not—he has provided this star with a part that allows her to shine beautifully. It gives her an opportunity to use her adroit talent, and it allows her to appear in a role that fits her in every particular. Miss Burke is one of the most beautiful, as well as the most talented actresses on the stage. She is well equipped to occupy the best of stellar positions. She has had some opportunities to show forth her powers, but we all hope that in the future she may be able to obtain a play that will be of more consequence than the one she now has.

Mary Katherine Synon, literary editor of the Chicago Daily Journal, who is frequently called upon to assist "Doc" O. L. Hall, the dramatic editor of the aforementioned newspaper, says of the play to-wit and as follows:

"Mrs. Dot" has for basis the idea expressed by Bernard Shaw in "Man and Superman" and by various other dramatists since the pursuit of the male by the designing female. Mrs. Dot, winning her name from her great wealth, is a brewer's widow who holds her place in London society by her power of amusing rather than by her money. She is in love with a poor young man and certain of his love for her. The first act of the play, however, discloses the fact that the poor young man had, in a spell

Mrs. Fiske, "Becky Sharp," Grand opera house.—Wonderful characterization of Thackeray's most fascinating personality; an event of much moment in the theatrical history of Chicago.

"The Deep Purple," Princess theater.—A melodrama with all sorts of thrills; good if you like that sort of thing.

"The Member from Ozark," Olympic theater.—A play by Augustus Thomas combining love and politics; not a very good mixture and not up to the Thomas standard.

Billie Burke, "Mrs. Dot," Powers' theater.—A play of no consequence which, however, gives Miss Burke an opportunity to shine with effulgence.

of moonlight madness, before he met Mrs. Dot, proposed to and had been accepted by one Nellie Sellinger. His poverty has barred him from eligibility, according to the views of Nellie's mother, who has just sent him to secure his freedom from her daughter when the news comes that he has succeeded to the peerage and a comfortable income through the death of a cousin. Lady Sellinger shifts ideas with a chameleon ease and holds 'millord' to his bargain. But Mrs. Dot refuses to give up hope.

"The other two acts reveal the methods used by Mrs. Dot to win her point and her lover. By force of suggestions she interests Nellie Sellinger in another man and inspires this other to elope with Nellie. The methods she uses include the love-making of James Blenkinsop, a middle-aged Briton of choleric temper and cynical wisdom, finely played by Lawrence D'Orsay.

"Among the others in the cast with Miss Burke are Basil Hallam, Kate Meek, Julian L'Estrange, Ann Meredith, Annie Esmond, A. Lionel Hogarth, Clement J. Wedgewood, Dudley Digges, P. E. McCoy, Vaddale Crews and Harry Chesman."

There are some of us who recall "Alias Jimmy Valentine," a melodrama which came to this city last season. The most of us were inclined to laugh at it. It was a melodrama of palpable mechanism, and the cognoscenti could see through it so easily that it did little more than make them chuckle. But it did get across a little with the people—that is the play-going public—and much to the surprise of many, the play went to New York, was a big success, and was later put on in London, and the results were excellent. Now we have another one of

these melodramas, full of villainy, heroics, and other such well known materials. It is called "The Deep Purple," and it was offered Monday night at the Princess before an audience that arose to the melodramatic situations with much enthusiasm. Messrs. Paul Armstrong and Wilson Mizner are the makers of this stirring piece, and they have worked together to good advantage in this. It is not a play that will interest the high brow critics in the least. Some of us who are seasoned in the drama will not care a rap for it. But there are people in this world who just love to see the villain get the worst of it, and are never so happy as when the heroine triumphs in the last act and so there you are. The piece will be a corker for the one-night stands, and for that matter it may get by right here in Chicago. Jameson Lee Finney is the villain, and he makes a fine villain at that. His villainy is worth witnessing. Miss Ada Dwyer, a seasoned actress, is seen as a boarding house keeper, and she has some dry lines to deliver which she delivers dryly. Taken all in all, the piece will delight a certain clientele and all the promoters have to do is to get that clientele over to the Princess and all will be well. It is a frank melodrama, frankly written, and as frankly played. If you don't like that sort of thing, try something else.

Has Augustus Thomas lost his cunning? Is he getting into the sere and yellow? Indeed, something is wrong. This man whose hand was once steady, and who was as sure of hitting the bull's eye of success at every shot as Buffalo Bill is of hitting the clay pigeon in the limelight of his show, seems to

have nodded. Last season he gave us "The Harvest Moon." It was not much of a play, as plays go. There were several well drawn characters in it, but that was about all. This season he has put some love and politics together, and although it is said that politics make strange bed fellows, this mixture does not quite fit in. The piece is called "The Member from Ozark" and it is all about politics as "they are" down in the "show me" state which was, once the habitat of Mr. Thomas. There is one rather interesting scene in the Missouri legislature, and there is an attempted murder in the precincts of the state house, but outside of that there is not much that is overly exciting. The play is on the bucolic order, and the rustic flavor is not any better in this than it is in many another play of the kind. The piece is put on by a good working company, with few names in the list that stand out in theatrical italics. In fact, Jane Peyton's name is about the only one that is well known in these parts. Those who have been watching the daily prints and have been keeping their eyes on the alleged corruption in legislative halls, will find a rather sweet but rather tame love story here. The play is not up to the old Thomas standard. It is offered at the Olympic.

The American Ladies' Concert Band is an organization which will soon be on the road filling concert and vaudeville dates. The band is now rehearsing in Kansas City under the direction of Helen May Butler, who directs the band at all performances.

Arthur Uline, formerly of the vaudeville team of Uline & Rose, has been engaged by Drs. Message and Krone to offer songs in their concert room at 161 Washington street. Mr. Uline hails from Milwaukee, where there are many other Ulines.

The benefit for the Policemen's Benevolent Association which has been in progress at Orchestra Hall for the past month will close with the end of this week. The affair has been under the direction of George A. Fair, and it has been the most successful in the history of the organization. It is said that the sum of \$56,000 will be realized and this is about \$3,000 over last season, which was the banner season in the history of the association.

Harry J. Bryan, formerly connected with The Show World, has returned from the west where he was ahead of "The Climax" under the management of the United Play Company. Mr. Bryan did some special work for thirty days and then dropped back to Chicago. He reports that all was well but that when the tall grass managers saw the sign "The Climax" on his baggage they at once took him for a tobacco salesman, much to his chagrin as well as disgust.

Charley O'Neill, of The Show World staff, has gone to Springfield and St. Louis on a trip in which business and pleasure is being combined. During Mr. O'Neill's absence several of his friends are taking their meals at Pittsburgh Joe's famous restaurant on Clark street.

Rod Wagner, a well known advance agent, has gone out ahead of "The Genius" which Henry Woodruff will use this season as a starring vehicle under the management of Mort H. Singer.

A second company is being organized to play "The Rosary" in New York. The piece has made a tremendous hit in Chicago at the Globe and has been the means of putting that playhouse prominently in the public eye again after a varied and checkered career.

"The Chocolate Soldier" is doing the banner business of the town these days and nights. It is one of the sprightliest and best comic operas offered in years, and the public seems to be onto the fact. This week, the lobby of the Garrick looks like a pousse cafe, as the national colors of Bulgaria have been festooned there and every one about the place is as happy as a clam at high tide. Jay Caulfield, by the way, has been made secretary and treasurer to Manager Moore, of the company.

Mr. and Mrs. Andrew Daily, Forty-seventh place and Cottage Grove avenue, gave a birthday party for the compiler of this department, October 2. The birthday cake contained twenty-three candles, and the favors were toys of various kinds. Among those present were: Miss Elinore Daily, who is soon to go into vaudeville; Miss Maude Madra Cooper and other vaudeville people.

"MISS NEW YORK, JR." PLEASES PATRONS

"Beauty Trust" Company Holding Forth at Western Wheel House—In the Field of Burlesque

They had them sitting behind posts and everywhere else Tuesday afternoon at the Empire theater, where "Miss New York, Jr., the \$10,000 Beauty Show" of the Western Wheel, was playing. The house was packed from pit to dome—and one wondered at such matinee business until a Jewish friend in holiday attire tipped him off, and he saw the kind of show the "beauty trust" is supplying.

"Miss New York, Jr." isn't exactly new to Chicago, and the company's previous performances here most likely have had much to do with the crowds which the Empire has been enjoying this week. The show is burlesque of the kind that the ordinary burlesque patron delights to see.

John J. Black is responsible for both of the burlettas, "Guessing at the Hotel Guess" and "Slowtown Junction," and is prominent in the fun making in each. Will H. Cohan and Billy S. Newton are his most dependable aids. Bennett Mitchell, the Apache dancer, is a little out of place in the comedy but gets by in view of the excellent work he does in the terpsichorean numbers. Myrtle Frank is the most enjoyable of the women and makes fun in a free and easy manner which is not often given a female performer. Fay O'Dell, Sophia Frank and Pearl Black are others of the lady principals.

Bennett Mitchell & Co., in a Parisian Apache dance, entitled "Paying the Penalty," have the place of honor on the olio, and the dancing of Mr. Mitchell, little Lulu Mitchell and Helen Delaney are worth while. Will H. Cohan, assisted by ladies of the company in the singing of illustrated songs, is perhaps the most entertaining feature of the bill of vaudeville. John J. Black is funny in a three-people sketch, entitled "The Main Guy." Ida Corbett's specialty in the olio would be more delightful if the singer had a getter voice.

The Frank Sisters, in black face, were a novelty.

"The Ducklings" comes to the Empire next week.

"High School Girls" at the Folly.

"On the Road," the closing burletta, is the novelty with the "High School Girls" show which is the Folly attraction for the current week. The scenic setting is in representation of a Pullman sleeper, and revolving wheels under the car and a panoramic drop back of it carry out the general effect in pleasing fashion. During the action of the burletta the inmates of the car go to bed and practical berths are made up for their use. The newly married couple and the protruding foot story and the troubles of the brakeman, who put the wrong man off at Buffalo in spite of his vigorous protests, furnish some of the fun. Harry Seyon, producer with the company, has some good comedy lines in this skit; Harry Hearn, as a hypocritical deacon, is also funny. Jennie Gladstone, Julia Seyon and Sadie Huested are the prominent female principals.

Collins & Hawley have an excellent dancing act in the olio. Harry and Julia Seyon sing a number of novel songs in a pleasing manner. Dixon & Hearn appear as "The Horseman and His Friend," in a singing and talking act, and Valen-nom & Lamore close the olio with some neat and finished hand-to-hand acrobatic work.

"The Kentucky Belles" are the underlined attraction.

FRED MACE'S COMMENT ON BURLESQUE IN EAST.

Existing conditions in the theatrical business during the present season have made Fred Mace, The Show World's New York comedian-correspondent, a big booster for the burlesque game. Mace's letter for the current week contained the following of particular interest.

(Continued on page 13)

(Continued on page 16)

W. J. FENNESSY
PRESENTS

MIS NEW YORK JR.

WRITTEN AND
PRODUCED BY
JOHN J. BLACK
WITH AN OUTBURST OF HUMOR ENTITLED "GUESSING AT HOTEL GUESS"

THE BEAUTY TRUST WITH 50 PEOPLE, MOSTLY GIRLS.

CARTOONS DRAWN
FOR THE
SHOW WORLD

CHICAGO WEEK OF
OCTOBER, 2, 1910.
EMPIRE
THEATER
I. H. HERK.,
MGR.



PEARL
BLACK AS
"IMA BIRD"



BILLY S NEWTON
AS
"STUBBS" THE
BELL HOP



FAY ODELL
PRIMA DONNA
"MARY HELD"



BENNETT
MITCHELL AS
"JOHN FLEMING"
A PREACHER



IRA KYSSNER
SINGING ILLUSTRATED
SONGS



JOHN J. BLACK AS
"LAUGHING JACK DAILY"
THE CLERK



WILL H. COHAN AS
"YITZOG LEVINSKI"



THE GREAT
PARISIAN
APACHE DANCE



HELEN RIELLY AS
"MOTHER PONISSE"



HELEN DELANEY AS
"SEÑORITA PETRECINEO"
A GIRL OF THE
STREETS



JAMES FAIRBURN AS
"PETHE SICASSO"



THE DANCING
MITCHELL'S



ADA CORBETT
CHANGE ART
IMPERSONATING
HARRY LAUDER



JAMES FAIRBURN AS
"ROARING BILL"



MYRTLE
FRANK



PEARL
FRANK



THE FRANK
SISTERS IN
LAUGHING BLACKFACE
ACT.



MLLE
MURETTE
THE GIRL IN
PINK



CAUSE HE
GOTA BIG
COLLECTION
OF INSECTS



WHY AM YUH
DOG AN
ETOMOLOGIST?
HUH?



I TOLD
YOU SO



O, YOI!
WHATA
WIDE ONE
OI YOI!



R. MERRE

THE SHOW WORLD

Entered as second-class matter, June 25, 1907, at the Postoffice at Chicago, Illinois, under the act of Congress of March 3, 1879.

The Show World Publishing Co.

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Managing Editor.

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1892-1910 28

October 8, 1910

WITH THE BALL ROLLING WHERE WILL IT STOP?

By L. T. Berliner.

Corry, Pa., Oct. 5.—Talking about pirates, as The Show World did last week regarding Joe Howard and his "Girl Question" production, I saw a rank steal on Belasco's "Girl of the Golden West" the other night, played by a small rep under the name, "The Flower of the Ranch." Aside from changing the names of the characters and the scene of the play, it was Belasco's play, word for word. Pirating is not countenanced anywhere, but theatrical managers seem to possess no scruples and keep it up.

What? Still Another?
(Variety.)

Another "deal" loomed up last Saturday.

Didn't Know He Was Lost.
(Dramatic Mirror.)

Hypersensitiveness is found.

Pretty Soft, Eh?
(New York Review.)

The Independents have no cause to complain.

A Seasonable Hit.
(New York Star.)

Miss Winter is June personified.

Chicago Is Source of Supply.
(New York Telegraph.)

The best that is offered poor Sioux Falls is "Dan Cupid," "The Flower of the Ranch," "The House of a Thousand Candles" and the Lyman Twins.

Wants to Be in the Spotlight.
(Opera House Reporter.)

See that there is light on the stage.

SMALL TALK OF THE STAGE.
(Percy Hammond in The Chicago Tribune.)

The music editor of the Show World in the course of his crusade against the suggestive "dance" songs now in such vogue, makes the surprising discovery that plagiarism, too, is a species of obliquity indulged in by the composers of our popular tunes. He finds that the "Swing Me High, Swing Me Low" song given by Miss Lillian Lorraine in "The Follies of 1910" was the note for inspiration for Joseph E. Howard's "Waltz Me Till I'm Dreamy," a melody which attained large circulation in America after its projection in one of the

Great Interest in Xmas Number of The Show World.

The Christmas number of The Show World will come out on Christmas. It will be dated Saturday December 24, and will be printed on Friday, December 23.

A Christmas number coming out on Christmas will be read more eagerly than Christmas numbers issued about Thanksgiving.

The price of the Christmas number of The Show World will be five cents. There will be no advance in the price simply because the issue will be increased in size.

English artists are quick to realize the value of advertising. Alice Lloyd had the front page of Variety last Christmas and other English artists had prominent displays. Mr. Brantford is just as alert as his English cousins and when the announcement was made in the last issue that a Christmas number was to be issued he immediately made an offer for the frontispiece which was so flattering that The Show World Publishing Company closed the deal at once.

There will be at least four pages of the Christmas number in colors—the front page, the last page, the

SECURITY BANK OF CHICAGO

CHICAGO October 3rd 1910 No. 18

PAY TO THE ORDER OF

Show World Publishing Co. \$250.00
Two Hundred and Fifty — DOLLARS

Tom Brantford

COLUMBIAN BANK NOTE CO. CHICAGO

The Christmas number of The Show World will be a number which will be well worth preserving. There will be special articles touching all phases of the amusement business and so many illustrations and general articles that it will be equally entertaining to people in and out of the profession.

The front page of the Christmas number was sold this week to Tom Brantford. It will be printed in colors and his likeness will be particularly timely just now, owing to his immense success at Orchestra Hall this week.

inside of the front page, and the inside of the last page. The front page has been sold to Tom Brantford. The last page has been sold to a mysterious personage who wishes his name withheld for a time.

The advertising rates for the Christmas number will not be advanced in the regular pages of the issue. Early reservations will insure choice positions.

Mr. Brantford was so anxious that the front page be held for him that he paid for it when the contract was signed. The check in payment is printed herewith.

local musical comedies of the Messrs. Hough, Adams & Howard, some years ago. The "Follies" song was published in 1905 in Germany, the composition of Victor Hollaender, and its replica had its first hearing here two years later. Last season, while in Berlin, Julian Mitchell, Mr. Ziegfeld's producer, bought the American rights to the song for \$1,000, only to find on his return that Mr. Howard had seen it first. The Show World prints the notes of both songs as evidence of Mr. Howard's no doubt unconscious melodic kleptomania.

SYNDICATE AND INDEPENDENCE IN EACH OTHER'S TERRITORY

Marc Klaw, head of the theatrical firm of Klaw & Erlanger, is building, or contracting to build, theaters in the Pacific Northwest, the original stamping ground of Principal Insurgent John Cort. John Cort, principal insurgent, is building, or contracting to build, theaters in the effete east where the theatrical syndicate has reigned supreme for years. In passing, it may be observed that up to the present writing, both Mr. Klaw and Mr. Cort have used only conversation as the material for their respective theaters.

The K. & E. activities in the northwest have included the leasing of a prominent site in Seattle, where, it is said, a \$250,000 playhouse is to be erected in time for use during the season of 1911-12; the leasing of the Victoria theater in Victoria, B. C.; the leasing of a theater in Butte, Mont., and the

projection of other theaters in prominent cities in the northwest and in territory leading to it.

Mr. Cort has just dropped into New York from Chicago with the glad tidings for his associates that he is going to erect two theaters—one in New York and the other in Philadelphia—to house the many productions which he plans to make.

Messrs. Klaw & Erlanger have long said unpleasant things about Mr. Cort and his associates. Mr. Cort has said equally unpleasant things about K. & E. In the present instance he says that the syndicate's operations in the northwest have thus far been confined to taking over theaters which he has found unavailable for use because the people will not attend them.

"The Wife Tamers" is no more. It was thought that the show would reach Broadway, but it faltered and failed at Syracuse, and is now on the shelf. It was not such a much of a show anyway, and it will not be missed to any great extent.

SMITH'S THEATER, HAMILTON, OPENS WITH INDEPENDENTS

Hamilton, Ohio, Oct. 5.—Smith's theater opened its season here recently under the independent regime, the opening offering being Wagenhal's & Kemper's "Seven Days." The attraction played to capacity. Smith's theater is on the Mose Reis Circuit and up until this year has been a Klaw & Erlanger house.

TO THE EDITOR

Chicago, Ill., Oct. 1, 1910.

Warren A. Patrick,
Gen'l. Director Show World.
My Dear Friend Patrick:
Just had a new one sprung on me. I have only five people in the Bickett Family. I bought five tickets to go to Knoxville, Iowa, via Burlington route. When I came to check my baggage, thirteen pieces, the baggage man informed me that the Burlington people had made a new rule not to check show baggage unless it was for ten tickets or more. As the Burlington is the only road running into Knoxville, Iowa, that I could take so as to get there in time, I was compelled to buy ten tickets in order to get my baggage checked. After I got to Knoxville, Iowa, I will have five tickets left for which I have not received full value. Now this cannot be right. The law reads if the railroad company sells a ticket they must give full value for money received. I will endeavor to get my money back for the five tickets not used.
Yours truly,
WM. E. BICKETT,
Knoxville, Iowa.

Chicago, Ill., Sept 25.

Warren A. Patrick,
Editor of Show World:—
The most original innovation that I have encountered in my years of experience in the show business is an idea of Thomas J. Carmody, manager of the Star theater in Chicago, who instructs his ticket sellers to dispose of the seats in the front row of the balcony to ladies, or ladies accompanied by their escorts. My attention was first drawn to this by finding a few vacant seats in the front row at one or two performances while the second, third, fourth and fifth rows were completely sold out. This awakened my curiosity and investigation disclosed the fact that the management took special care in disposing of front row seats that there might be no chance for boys or men to annoy the patrons on the main floor by dropping programs and the like. This struck me as an innovation which other managers might well adopt. So many times there are lads in the front row of the balcony who desire to attract the attention of some one below and drop their programs. It is impossible for them to be seen when in the second row, and Manager Carmody realizes this point, and by forcing ladies and their escorts in the front row, not only adds to the comfort of those below by eliminating the possibility of annoyance, but adds the artist by safeguarding him from annoyances which might possibly detract the attention of the audience.
Yours respectfully,
HAL KELLEY,
(Kelley & Wentworth.)

Belvedere Hall, the oldest theater in Cumberland, Md., is now playing pictures. Many famous players appeared at the house years ago.

EXECUTIVE OFFICES



GRAND OPERA HOUSE BLDG.
Chicago, U. S. A.

ENERGETIC CORRESPONDENTS WANTED

THE SHOW WORLD is desirous of securing representatives in every section of the United States and Canada, and to that end correspondence is invited from young men of good personal address in all communities not yet covered by this journal. We want energetic, wide awake correspondents of business ability who will, acting as absolutely impartial observers of events, provide us with the latest and most reliable NEWS of happenings in their locality. EXCELLENT OPPORTUNITY; LIBERAL COMMISSIONS. For full particulars address, WARREN A. PATRICK, Managing Editor of THE SHOW WORLD, Chicago.

THE SHOW WORLD IS AN INDEPENDENT AMUSEMENT NEWSPAPER, NOT CONTROLLED BY A TRUST

YOUNG MAN, HAVE YOU A NOSE
FOR AMUSEMENT NEWS?
IF SO—GET BUSY.

IN THE FIELD WHERE ORPHEUS WORKS FOR PAY

Review of Current Stage Music and Gossip of the Music Publishers and Singers.

By C. P. McDONALD.



THE SHOW WORLD cordially and earnestly invites its readers to assist in exposing the work of alleged music writers who purloin the music of recognized composers. THE SHOW WORLD will be pleased to receive and publish specific instances of thefts where the pilfering is of such a flagrant character as to warrant such publication. Address all communications to Music Editor THE SHOW WORLD.

CLASSIFICATION OF SONGS AND INSTRUMENTAL NUMBERS

For the Guidance of Performers and Music Dealers

CLASS E—EXCELLENT	CLASS P—POOR
CLASS G—GOOD	CLASS A—AWFUL
CLASS M—MEDIocre	CLASS Z—Should be Ignored.

Numbers Reviewed in this Issue, and their Classification

"IMAM" (instrumental)—Class E.
 "DANCING STARLIGHT"—Class G.
 "MANDY JANE"—Class G.
 "PUT ME IN MY BATHTUB"—Class P.
 "IN ALL MY DREAMS I DREAM OF YOU"—Class M.
 "I'M AWFUL GLAD I'M IRISH"—Class G.
 "I'M A-BRINGING UP A FAMILY"—Class M.
 "SOMEBODY ELSE, IT'S ALWAYS SOMEBODY ELSE"—Class G.
 "BELOVED"—Class G.
 "TEDDY DA ROOSE"—Class P.
 "IF THIS ROSE TOLD YOU ALL IT KNOWS"—Class E.
 "A KNIGHT OF THE ROAD"—Class G.
 "STARLIGHT SIOUX"—Class E.

It isn't often that Nathaniel D. Mann writes a new instrumental number. He is one of the few good writers with whom we are acquainted who is not over-productive. Perhaps this is one of the salient reasons why his work bears a distinction which is at once perceptible and gratifying.

Hence a reviewer who has to wade through a mass of new publications, few of which are characterized by careful study or construction, finds an added zest in coming across a number bearing Mr. Mann's name. "IMAM, a Mohammedan Serenade," is his latest and, if we are not at fault in our recollection, his greatest bit of work. It is in a class by itself, original, tuneful, and abounding in grace and finish of touch. The title word, "Imam," is apropos of the music Mr. Mann has given us in this number. Its derivation is perhaps best described in a note which is printed on the first page of the composition:

"During certain ceremonies in the Mohammedan religion a high priest of an order was selected as Prince or Potentate to serve the order and rule same. He was given supreme spiritual and temporal power, making his word the court of last resort. And during his lifetime he ruled with an iron hand; hence the name 'Imam,' meaning power. The music is in entire harmony with the title. It is powerful, yet delicate, refined, and of a quality of which we should enjoy to have far more. 'Imam' ought to be good for the half million mark in point of sales. It is worthy of it.

Robert Roden's words to "DANCING STARLIGHT" are well written and praiseworthy. Jack Glogau's music is not so finished but is fair enough to complete what we call a good song. Indian numbers, calamity howlers told us years ago, soon would die a natural death, yet we continue to receive them, and, as a rule, they are good examples of the art of songcraft. Of course, the music to most of these so-called "Indian" songs is as Indianesque comparatively as hog Latin is to Greek, but it represents what we for years have accepted as the genuine article. Charles Daniels and Leo Friedman have come nearer to producing our notion of Indian music than any of the other popular music composers. But we're transgressing and hurry back to the particular song under discussion. "Dancing Starlight" doesn't sparkle with new thought and musical phrases, but it nevertheless is a neat little song. (Leo Feist, publisher).

As a quartet song, "MANDY JANE" is exceptionally adaptable. As a song for a single person, it is but fair. The words and music are revamped, but this is a pardonable sin these days, when we've ceased to expect novelty. This is no reflection upon the merits of "Mandy Jane," for "Mandy" will hold her own with songs of her kind. (Words by Karl Tausig, music by Ed. Gallager and Al. Shean. Chas. K. Harris, publisher.)

We've become so accustomed to the phrase, "Writers of," that it no longer bears any special significance nor does it carry, we hardly believe, much weight with the music dealers or buyers of sheet music. It most cases it tells absolutely nothing. The obvious mission of the phrase undoubtedly is to lead the unwary and unsophisticated to believe that the writers of a new song have, at some time in the near or remote past, written a very successful song. There, perhaps, was a time when this line, printed beneath the caption of a new song meant something to the purchaser and possibly to the music dealer. In the last few years, however, it has, peradventure, lost caste and now is passe so far as prospective buyers and the dealers themselves are concerned.

This condition never was more thoroughly exemplified than in the case of "PUT ME IN MY BATHTUB," by Irving B. Lee and W. R. Williams (Will Rossiter, publisher), quoted as "Writers of 'When Teddy Comes Marching Home.'" We don't know a thing more after reading this announcement than we did before. "When Teddy Comes Marching Home" is obsolete and, so far as we are aware, always has been. This same publisher also has done this identical thing for us. Our song "Twilight" came out brazenly and declared that we were the authors of "Eternity." Well, ask anybody in the business if they ever have heard our "Eternity" and they'll answer, almost to a man, in the negative. We now are and always have been against this false boosting. We now see no advantage in it or to be derived therefrom. To befittingly close this short harangue, we wish to announce that "Put Me in My Bathtub" is a heliovaspasm. W. R. Williams, who wrote the music, has done his part well and conscientiously. But the words—we pass and reach out for the chloroform.

The Music Editor will be pleased to receive, for review in the columns of THE SHOW WORLD, new publications printed by any music publisher in the world.

It is the aim of the Music Editor to review new issues as soon after publication as possible, but publishers or writers wishing their publications reviewed immediately are invited to send in a written request for such courtesy. Address all communications to

C. P. McDonald,
 Music Editor THE SHOW WORLD.

We met Max Stone on the elevated train a few nights ago and Max, who always is lauding to the skies Leo Feist and the publications of said Feist, confided to us that "IN ALL MY DREAMS I DREAM OF YOU" was one of the best high class ballads published in recent years. We hurried home and dug out this Joe McCarthy-Al Plantadosi creation, and gave it close scrutiny.

We are not opinionated and we want to play fair. With this sentiment overriding our friendship for Mr. Stone, we grudgingly confess our enthusiasm isn't as combustible as is his. We've got our own (perhaps narrow) idea of what a world-beating high class ballad should be, and therefore beg to differ, in all due candor, with the views expressed by this capable western representative of the house of Feist. Not, we admit, that this ballad hasn't its good points, for it has. But its qualities to us are vague and mystical, like blurred reflections in a purling brook, and we therefore must pray an appeal from Mr. Stone's verdict. Pressed for an opinion, we'd say "In All My Dreams I Dream of You" is mediocre and not any better than a lot of others of its category. It wouldn't arouse a theater manager to the pitch of compelling a performer to abandon the song, and, by the same token, it wouldn't prompt him to extend or renew bookings.

Quiescently we pass on and come upon "I'M AWFUL GLAD I'M IRISH," another Feist publication. Here, indeed, is a song in which Mr. Stone might well indulge his imagination. Our verdict anent this production is irrevocably in its favor. It is clever, fraught with up-to-the-minute phraseology, and tuneful. An Irish song of first magnitude. Writers, Edgar Leslie and Al Plantadosi.

Irene Franklin and Burt Green, writers of "Redhead," in their new effort, "I'M A-BRINGING UP THE FAMILY," haven't written anything startlingly clever. Any song words which resort to the expediency of rhyming "home" with "alone" and "own," even in a "kid" song, immediately arouse our caustic comment. Were this, however, the only thing about the song which does not appeal to us, we might easily pass it over without further ado, but the song in its entirety doesn't stir our enthusiasm. Perhaps we expect too much in some concoctions. Leo Feist, the publisher, has furnished the creation with a title page which is unique and extremely artistic. This is good for we earnestly believe it will help the sale of this song to a considerable extent. Mr. Stone, Mr. Feist's genial Chicago representative, informs us that the song already is in much demand. Which leads us to digress for the moment.

We have several times been asked if we wouldn't feel just a little chagrined if a song which we failed to endorse turned out to be a big seller. Frankly, we confess we would not be at all disconcerted, but, on the contrary, would be highly pleased and gratified. At heart we wish the publishers nothing but success and fortune. And if a song which we cannot freely recommend branches out into a hit, it doesn't alter our opinion of the song. Many a publication has been immensely popular that were we called upon to express our candid opinion, we'd call mediocre or poor. A recent example which might well serve as a citation is "Has Anybody Here Seen Kelly." That wasn't at all our notion of a good song. The public, however, took a different view of it. It accepted it. Therein the public and we differed.

(Continued on page 18)

Rags, Torn and Otherwise.

One of the besetting sins in the music publishing business:

"THAT INDIAN RAG."
 "THAT YODLIN' ZULU RAG."
 "THAT CHINATOWN RAG."
 "THAT PECULIAR RAG."
 "THE YIDDISHA RAG."
 "THE GRAVEL RAG."
 "THE ROUND UP RAG."
 "SWEET ITALIAN RAG."
 "DUBLIN RAG."
 "COTTON BABES RAG."
 "WAIMAN RAG."
 "GOIN' SOME RAG."
 "RICHMOND RAG."
 "BUZZER RAG."
 "CARBOLIC ACID RAG."
 "SURE FIRE RAG."
 "TEMPTATION RAG."
 "BROADWAY RAG."
 "CANNON BALL RAG."
 "CHILLY-BILLY-BEE RAG."
 "RUSTY-CAN-O-RAG."
 "OH, YOU BEAR CAT RAG."
 "PARISIAN RAG."
 "DILL PICKLES RAG."
 "BLACK AND WHITE RAG."
 "BOLO RAG."
 ad lib.

High as The Moon.

Isn't it about time to come down to earth for a short period and ease up on this moon thing?

"DREARY MOON."
 "STINGY MOON."
 "JUNGLE MOON."
 "SUGAR MOON."
 "LAZY MOON."
 "SMILING MOON."
 "PEKIN MOON."
 "RUBBER NECKING MOON."
 "TROPICAL MOON."
 "SILVER MOON,"
 et al.

From the Press Agent.

J. FRED HELF COMPANY.

Ed. Jingle is scoring his usual big hit with Lewis Muir's Italian love song, "When My Marie Sings Chilly Billy Bee."

J. Fred Helf's love story march song, "When A Boy From Old New Hampshire Loves A Girl From Tennessee," (words by Robt. P. Roden and Wm. Cahalin), is being successfully used by hundreds of singers. It continues to be the biggest hit of the Dockstadter show, in which it was first sung by Harry Jingle, formerly with "The Quartet."

Al Jingle and dozens of other artists are scoring big on the Pacific Coast with "Play That Barber Shop Chord," the popularity of which seems greater than ever.

"My Love Is Greater Than the World," Arthur J. Lamb and J. Fred Helf's semi-high class ballad, has been called the most melodious song of the year. It won immediate favor when first introduced, and is now being successfully sung by many of the most prominent artists in the country.

The Three Jingles now playing on the big time in Greater New York, are making their usual success with "Play That Barber Shop Chord." The new novelty hit, "The Oklahoma Twirl," is one of their biggest encore winners.

"When My Marie Sings Chilly Billy Bee," (called "Chilly Billy Bee Rag," in its instrumental form) is the biggest kind of a success for hundreds of artists and is being played by many prominent musical acts.

THEATER MANAGERS, SINGERS, MUSIC DEALERS

THE SHOW WORLD, in furtherance of its crusade for clean amusement, condemns the following songs because of their salacious words, indecent lines, or suggestive titles:

"GRIZZLY BEAR."
 "THAT LOVING MELODY RUBENSTEIN WROTE."
 "ANGLEWORM WIGGLE."
 "FIDO SIMPLY SAID BOW BOW."
 "OH, YOU BEAR CAT RAG."
 "THERE'S COMPANY IN THE PARLOR."
 "I LOVE IT."
 "STOP! STOP! STOP! COME OVER AND LOVE ME SOME MORE!"
 "LOVE JOE."

WHEN CIRCUS ANIMALS HAVE TO DIE

Human Ingenuity Sometimes Taxed to the Utmost to End the Existence of Jungle Denizens When Their Lives Become a Burden or a Menace.

By DOC WADDELL



Columbus, Ohio, Oct. 6.—The recent smash-up of Campbell Brothers' circus provides food for thought as to the death of animals. One of their elephants was killed outright and another was so badly injured that it was necessary to administer poison to put the tusk out of the way. To the laity, to the non-professional of the citizenship and Show World readers, who are not familiar with practices in the circus world, the fact that the elephant was poisoned stands out particularly interesting. This picture of deep interest holds the imagination and the thought of those not used to it, because of the trouble and difficulty an animal of such size and strength could make when fighting for an existence useless to it. We, of circus life, have not given proper attention along this line. I wish I had kept a thorough, complete record relative to show animals that have been killed. Today I dig into the past and faithful memory brings from the recesses of the brain the interesting story of the killing of elephant, lion, white bear, seal, hyena, ostrich and smaller birds, gorilla, ape, pony, goat, chimpanzee, horse, mule, small snake, and monster python. I received assistance as to facts from a veteran animal man, whom I found living in Columbus in almost destitute circumstances. Aid sent him would be a blessing and charity of the Gallilee sort. I refer to William Caspell, who resides in humble shack at 143 East Livingston avenue. Show folk will not know him by that name. To them, and during the 27 years of his circus life, he was Edward Morgan. His picture accompanies, showing him with trusted cane, a present from the late Van Amberg. Morgan is a cripple and gets about with difficulty. These are the shows he traveled with: Van

people are so tardy and sometimes stingy with their knowledge I know not. It seems to me the proper policy would be: "The world is my country, to do good my religion." Now, the greatest good could be done by the oldtimers if they would strive to impart what they know to the end of making it easier, happier and more profitable for the

showed nothing tangible and they figured that elephants have no soul. A circus performer thus photographed in the dying moments, and a chimpanzee also, revealed on the negatives a tangible something, which the men of learning claimed proved that the "Chimp" is the missing link and that humans and all near thereto have soul.



Scene After the Recent Campbell Brothers Circus Wreck, Showing the Elephant That Was Instantly Killed and the Other That Had to Be Poisoned to Be Put Out of Its Misery.

younger generation destined to bear the blunt of the years to come.

The Two Elephants Waddell Killed with a Fencil.

I killed two elephants myself. I did it in print. This was when I molded and shot publicity bullets for the John Robinson "Ten Big." A slight wreck put the show into Columbus, Ind., about noon. All sorts of reports were current on the streets and I framed to meet the situation. The Big Four officials and the management of the circus were taken into my confidence; also, the elephant men and the U. S. Rough Riders with the show. All were to tell the newspaper men and others inquisitive: "See Waddell. He has the facts about the killing of the elephant." On arrival at Columbus I sought the phones and called up both exchanges. I told them who I was and that I knew they were bothered with questions about the show and for them to please notify all who called up that the parade would be on the streets by one o'clock. I impressed the telephone girls that the delay was caused by an elephant going insane, the second one in the world to go crazy, and that we had to take it from its car and into the woods near Greensburg, where the soldiers with the show poured ten volleys of lead into the region of the heart and killed it. I got my breakfast and when I headed for the newspaper offices I could hear citizens and farmers discussing my story. The reporters had sought railway and show people, who stuck to the agreement: "See Waddell. He has the facts." And when I reached the newspapers I found them waiting for the facts. I sat down and gave them a column under big headline: "Tragic Death of the Elephant 'Ruby.'" My story was wired all over the country, and there never was an elephant "Ruby." The next day I added to the story and gave out that "Ruby's" mate, her dear old hubby, "Gladstone" (Did you ever know an elephant named "Gladstone?") refused to eat and was pining for the loss of the good wife, "Ruby." Each day found "Gladstone" thinner, and at last one morning when nearing Bellefontaine, Ohio, "Gladstone" began to froth at the mouth and was taken from the train to die, a suicide by the starvation route. The circus physicians, anticipating the death of "Gladstone" had with them a party of scientists interested in whether animals had souls. They had an invention of quick-acting kodaks. With these they had ascertained hyenas had no soul and they were sure an elephant did, being so intelligent. So when "Gladstone" breathed his last the scientists photographed above the body. The negative

Even Draft Horses Get Famous When They Live With a Circus.

At Toledo, Ohio, one of the big band wagon horses of the John Robinson circus sustained a broken leg in unloading. It was shot behind the ear with a .44 bullet and died in three minutes. At that time there were five daily papers in Toledo. I had supplied four with stories and all different. I was drained when I reached the fifth. As I climbed the stairs to where the city editor was I agreed with myself that the story would depend on what he said to me and what came up between us. We shook hands, when he remarked: "I hear one of your horses dropped dead." That gave me the cue. I seized it and I could see the headlines. Said I: "Yes, valuable animal. The educated horse 'Golden Rule,' named after your late Mayor, Golden Rule Jones. Worth \$5,000. When a mere colt it was given tobacco to chew. As the habit grew stronger, the heart grew weaker. To make matters worse, a stable boy

taught the equine to smoke cigarettes in its right nostril. Dropped dead of tobacco heart. The young lady who handled 'Golden Rule,' is a Dayton girl; her name, Miss Schroder. She is pros- trated. We carry a minister with the show—Rev. Sheak. Regular funeral services will be held for the horse. The remains will be shipped to Terrace Park, where Governor Robinson buries all favorite animals and over each he places a \$500 tombstone." The city editor immediately arose and directed me to a typewriter, handing me some paper, saying: "Just run that up for us, Doc. A great story. We will send it to the associated press." And it was wired all over the country. In the Toledo paper it appeared under large two column headgear.

Medical Fraternity Interested in Menagerie Hyena's Death.

At Wooster, Ohio, July 31, 1905, a hyena in the John Robinson menagerie was put to death. It will not be out of place to repeat what my "Thirty-three Weeks with a Circus" says of the Sunday and Monday spent in Wooster in 1905. Under July 30 it reads: "A cloudy Sunday, but no rain. Rev. Sheak delivered a splendid sermon on 'Men and Women.'" Speaking of it Harry Liebolt said: "A lady clergyman tells us that in twenty-five years women have increased in stature two and one-half inches and men have decreased in the same degree. If the sexes are thus getting apart five inches in twenty-five years it is not difficult to calculate how long it will be before man will be utilized by woman merely as a lapdog or as a bangle for her bracelet." The newspaper people, headed by clever George Kettler, took dinner in the cook tent." July 31 runs: "A day of beauty. Big business. Hon. M. L. Smyser and family were the honored guests of the Robinsons. Also Mayor Vannest and his family. Another box party was made up of Landlord Ziegler, of the Hotel American (A Mecca for the profession), his wife, and Misses Kate Faber and Louise Straub. Doc Minturn, the old reliable of New Lexington, Ohio, a visitor. A hyena, so old that it was petrifying—turning to stone—was put to death by the faculty and students of the Wooster State University. Chloroform was used. It required ten ounces of the drug and a second over four minutes to kill the animal. The body was dissected at the college. The heart, lungs, liver and all vital parts were preserved and the remains mounted. Mrs. Grace Culver Taggart and her two children attended the afternoon performance. All eyes were upon them, because soon in the Wooster court she would fight the battle of her life to prevent Captain Elmer Taggart, her husband, winning the custody of the children. The love of children for mother and mother for children was strikingly apparent. It was plain—what is admitted by the great majority of mankind—that a mother is a child's best friend. In due course of time came the trial. The sewers of filth were emptied; the arrows of slander and malice flew thick and fast. The majority of men believe in woman and respect and protect her.



WILLIAM CASPELL,

Veteran Animal Man Who Served Many Big Circuses Under the Name of Edward Morgan.

Amberg, P. T. Barnum, Thayer & Noyes, Howe's London, Charles Ames, Mike Lipman, W. W. Cole, Hemming & Whitby, Cooper & Bailey, John Robinson, Dan Castello, W. C. Coup, and Barnum & Bailey. He also worked for the Cincinnati Zoo, and the Zoo that flourished here once upon a time.

I am also indebted for what I write herein to the partial record of circus days kept by my grandfather, the late David Hahn, who in his day was trainer and handler of all kinds of animals. He was born at Woodstock in Virginia, ran away from home when a mere kid, drove stage over the Alleghanies when 14 years old, and finally rounded into circus life. He was a father to me. I loved him. His dear face goes with my story.

In order to have facts, I wrote for information to Sol Stephan, of the Cincinnati Zoo; "Governor" John F. Robinson, Willis Cobb and John Lowlow. Not one of the four responded. Why show



Scene After the Recent Campbell Brothers Circus Wreck, Showing Dead Camels Burning in the Debris of the Show Train Which Was So Badly Damaged.



Injecting Embalming Fluid Into a Menagerie Chimpanzee to End Its Sufferings from That Dread Disease of the Human and Monkey Race, Tuberculosis of the Lungs.

They have kind, tender thoughts of home—of mother and sister. This great strata of men will suffer keenly and lose all rather than say one word against wife or womankind. They believe that if a husband treats his wife like a splendid creation who will fill his life with joy. These men would under no circumstances strike a woman. To them there is no excuse or reason for such an act. Neither do they believe in whipping children; they favor that which will make the little ones happy. They think that no day can be so sacred but that the happiness and laugh of a child will make it holier still. 'Strike with hand of fire, oh, weird musician, thy harp strung with Apollo's golden hair; fill the vast cathedral aisles with symphonies sweet and dim, deft toucher of the organ keys; blow, bugler, blow until thy silver notes do touch the skies, with moonlit waves, and charm the lovers wandering on the vine-clad hills; but know your sweetest strains are discorded all, compared with childhood's happy laugh, the laugh that fills the eyes with light and every heart with joy; oh, rippling river of life, thou art the blessed boundary line between the beasts and man, and every wayward wave of thine doth drown some fiend of care; oh, laughter, divine laughter of joy, make dimples enough in the cheeks of the world to catch and hold and glorify all the tears of grief.'

"The judge, who is not a father, decided against Mrs. Taggart. The oldest son swore he would not go with Capt. Taggart and hurled at him: "You know you struck my mother." Mrs. Taggart was prostrated. Congressman Smyser is her leading counsel. Wooster is the old home place of 'Monk' Wilson. James Caskey and William Fisher. They were given a 'whirl of pleasure.' Their people are well-to-do and prominent, and formed a box party."

Bostock's "Rajah" a Tiger with "Nine Lives" of a Cat.

I never knew of a tiger being put to death in captivity. "Rajah," the man-eating tiger in the Indianapolis Zoo, when Bostock had it, devoured a boy attendant. Showmen and merchants near, with guns, shot and shot the monster. "Rajah" exemplified the "nine lives" proposition of the cat family, and lived for seven years after the bloody incident, dying a natural death of old age. "Rajah" murdered a lioness at the Pan-American Exposition in a jealous frenzy by lacerating her jugular. The lioness bled to death in less than ten minutes.

I saw a sea lion die from strychnine in fifteen minutes and a white polar bear in twenty-one minutes and a few seconds from Rough-on-Rats fed it by some wolf of the human race just to see if rat poison would kill a big bear.

When I was with Bostock at the Pan-American Exposition he had an unruly elephant, one that had to be made way with. The scheme of killing it and charging admission to witness its death was put in force. The means was to be electricity, the place the Stadium at the Pan-Am, and the price to get in and have a seat fifty cents. The most expert electricians were employed. The Stadium was packed to "have a look" at the sensational electrocution. The pachyderm was led forth and placed upon the heavy plates. The immense voltage was turned on. If the electric current passed through the elephant, the big thing didn't mind it, for the huge body swayed to and fro coo-chee fashion and electricity as a means to kill elephants was voted a failure. A few days afterward this elephant was hauled up in the air by the big derrick used by the Pennsylvania railway to lift locomotives out of the ditch when wrecked. The elephant strangled to death in less than nineteen minutes. I was told and I read that Frederick

Thompson, when he had Luna Park, successfully electrocuted an elephant. If so it is the first and only one to go that way. I know that the first effort of the kind was made by Bostock and failed.

Lambrigger Python's Battle Was a Remarkable One.

When with Gus Lambrigger's Wild Animal Show I saw a gorilla ape put away in three minutes and parrots and Birds of Paradise in less than four minutes by the use of chloroform. The Lambrigger python, the largest snake I ever knew, died shortly after feeding at Logansport, Ind., last season. The monster fought something awful. It writhed and hissed all over the inside of the tent. This was the fiercest death of a menagerie subject I ever saw. It was over thirty minutes dying.

I saw a chimpanzee sent the long route. An end was put to it to terminate its sufferings from tuberculosis. It was killed by injection. The fluid used to solidify the body after death was shot into the "chimp" just under the left knee. Death was almost instantaneous. The fluid took immediate effect and before a half hour elapsed the "monk" was turning to stone.

The late William Worthington told me that in a western town a lion escaped from its cage and was about to do him when his pet elephant came to the rescue and felled the "King of Beasts" with its trunk and then crushed the lion with its front feet. The lion died in less than a minute.

Ed. Holder writes that a trick mule, meeting with an accident, had to be put to death; that it was bled, the jugular being reached and cut, and that it was dead in sixteen minutes.

Peter Gruher informs me that a rattler was chloroformed and died in four minutes and that a black snake's head was cut off and it was dead in a shade over five minutes; Gruher says there is nothing in the tale that snakes live until after sundown.

Mike Alexander, assistant in the Nell House Bureau of Information, this city, a former elephant attendant with circuses, says that when he was with Ringling Brothers, at Buffalo, an elephant went crazy, ran away, and plunged over an embankment into a stone quarry. Alexander was following closely and reached the elephant immediately after the plunge. Death was almost instantaneous.

John Robinson's "Chief" Defied Death in Many Forms.

When Ed. Morgan was with the Charles Ames show, or Crescent City Circus, in New Orleans, he got away with a Numidian lion that was a bad actor, by first spraying it with chloroform and then shooting it through the brain. The beast was dead in ten minutes.

Morgan relates the quickest death of an elephant known. "Chief," the old John Robinson elephant, was the victim. At one time, to conquer him, "Chief" was swung up with chains on an island in the Mississippi river and an intense fire built under his body. This did not master him. The punishment seemed to make him worse. Later he was put in the Cincinnati Zoo. Morgan says he had 500 pounds of iron shackles and martingalls on him, and with all this, he grew worse and worse. Morgan tried to poison him with strychnine and fed him apples, one of which was loaded with the poison, and this particular apple "Chief" promptly tossed to one side, eating the safe ones. Next, Al Bandle, who was a crack rifle shot, was employed to shoot and kill "Chief." Bandle put a .44 into the elephant back of the ear and it didn't budge the critter. "Chief" was eating hay at the time and never stopped eating. Morgan

then devised to kill "Chief" with cyanide of potassium. He kept the pachyderm off water for two days, and thus made him very thirsty. Placing one-third of an ounce of the poison in the drinking water "Chief" was led to his doom. The bad brute drank without the least suspicion, immediately fell over, and was dead in one minute. Morgan also tells of the killing of "Lallah Rooke," male elephant of the Barnum & Bailey show, at Bridgeport, Conn. He says a chain was placed around the elephant's neck and two female elephants, one on each side, were sent in different directions, thus strangling "Lallah Rooke" lifeless. It took from twenty-five to thirty minutes to bring death in this manner.

Ostrich in a Straight-Jacket Succumbs to Chloroform.

Going through the papers of my grandfather, David Hahn, I find a receipt for chopped feed that he used on all animals he broke and trained and handled. I notice asafetida was an ingredient. Evidently, he believed in the diet plan. It is true that a woman can win a man through his stomach. A good cook is a prize, indeed. If diet is true as to people, why not as to animals? I find also that David Hahn killed a lion by chloroforming it and death resulted in eleven minutes. He put a goat to death in fifteen minutes by cutting its throat. A lion that escaped was shot and died in four minutes. The bullet pierced the heart. This lion, before being killed, attacked a pony and disembowled it. To relieve its pain and

DAVID HAHN



Doc Waddell's Grandfather, Oldtime Circus Animal Handler and Trainer

suffering the pony was injected with cyanide of potassium; and death came in two minutes. He put an ostrich in a straight-jacket and injected cyanide of potassium into its mouth and at the same time applied embalming fluid. Death was instantaneous and the ostrich was rendered so stiff it almost stood alone as if still alive.

CARL LAEMMLE HOME.

After several months' sojourn in Europe, Carl Laemmle returned to the States last week, arriving at his Chicago offices Saturday. Mr. Laemmle reports a splendid time abroad and is the picture of vigorous health. He predicts rosy times for the moving picture business.

The Sweetest Girl in Paris
Mr. Producer Mr. Manager Mr. Vaudeville

You are strongest in your particular lines—
—So are We—
We operate an Exclusive Theatrical Department.
Let us make your Engravings Our Fidelity in your field qualifies us to save you money. An Initial order will test our quality and price—
24-hour Service for Chicago.
Ask us what this means?
Schauum Eng. Co. 206 West Water St. Milwaukee, Wis.

BURLESQUE

(Continued from page 8)

terest to burlesque people: "The Lady Buccaners" is sure one good Burly-Q show. Saw it the other night in Newark, N. J. Joseph K. Watson is one of the best, cleanest-cut Jew comedians I have ever seen work; he has a good singing voice and knows how to use it. Harry Strouse, the manager, says he has had nine big weeks thus far this season.

"Fred Irwin's 'Uncle Sam, Jr.' at the Columbia, New York, last week, was somewhat of a disappointment in view of the previous shows which I have seen at that house. The olio was saved by the Farrell-Taylor Trio, who had been engaged as a special feature; they were immense.

"Fred Irwin's 'Majesties,' which opened at the Columbia Monday, comes close to being the best Burly-Q show on either wheel. The cast is headed by Gus Fay, who is 'some German comedian.' He is ably assisted by Joe Hollander who, by the way, is responsible for both the lyrics and the music. Fred West is introduced as the challenger of Jack Johnson for the heavyweight pugilistic championship; West is a big fine looking fellow in ring costume. He also possesses a coking good singing voice, which he uses to excellent advantage in the first burletta. Florence Bennett is the female star with the show. Dolly Sweet, Emma Slegel and others make up a clever company.

"Here's one for you Burly-Q comedians and others who delight in using a lot of big words for the extraction of laughs; it is a short bit of luminous information on aniline dyes: Betaamidoalizarin was the reduction product of one of the oldest alizarin colors, namely, alizarin orange which, chemically, is nitro-alizarin. When betaamidoanthraquinone is subjected to the identical reaction which produced from anthraquinone sulphonic acid, the first synthetic alizarin—that is, melting of the product with caustic alkali at high temperature—then a dihydroanthraquinoneazine is obtained. (With a little rehearsing this should be easy.)"

BURLESQUE NOTES.

Ashner Sisters, Marr & Evans, The Six English Romas and Brady & Mahoney comprise the olio with Fred Irwin's Big Show.

The Moulin Rouge Burlesquers used indecent advertising in the newspapers of Kansas City, according to Rennold Wolf's interpretation of morality. The line was: "Come and see the girls; they're easy to get acquainted with."

The "New Ducklings" are at the People's in Cincinnati this week and give fair satisfaction.

The Young Brothers are in the olio of the "New Ducklings."

The Bowery Burlesquers are at the Gaiety in Milwaukee this week with "Too Much Isaacs," last year's vehicle, and a burlesque on "Madame X," called "Madame Excuse Me." The burlesque is last year's court room scene whipped into shape. Ben Jansen and Lizzie Freleigh are the principal entertainers.

"The Passing Parade" is voted the most pretentious production seen this season at the New Star in Milwaukee. Sam Sldman handles a brand of humor seldom encountered in burlesque.

"MADAME SHERRY" HAVING TROUBLES IN NEW YORK

(Special to The Show World.)

New York, Oct. 5.—Frazee & Lederer's prize good thing here in New York, "Madame Sherry," is not wheeling along to its big business without its troubles. Saturday night on the stage of the theater, Elizabeth Murray and Jim Darling, the stage manager, had such a serious argument that Miss Murray refuses to appear until Darling has been discharged. George Lederer's reputation as a "fixer" leads to the belief that the quarrel will be adjusted.



Otto Floto's COLUMN



Denver, Col., Oct. 3.—One well known baseball authority points to the fact that good catchers are absolutely essential to the success of a championship team. For that reason he is favoring the Cubs against the Athletics in the coming series. He says that in Kling and Archer the Murphy aggregation has a pair of receivers that are hard to equal, let alone excel. Then this same authority recalls some of the old time championship teams and considers that the success of the great Chicago team under Anson was due to Flint and Kelly, the catchers. The St. Louis Browns had Bushong and Boyle in their championship days. When the Giants were sweeping everything before them in Mutrie's days, Buck Ewing was doing the backstop work and when the Giants under McGraw won the pennant Bresnahan was guiding the twirlers. When the Bostons were cleaning up, Charlie Bennett and Marty Bergen were behind the bat. It will be seen at a glance that all the great teams have had exceptionally clever men on the receiving end of their batteries.

A well known student of the game remarked to me the other day: "Don't it seem strange to you that many of the experts in dwelling on the coming World's Series all tell of the wonderful feats of the Cubs in the base running line? They all shout that the Athletic catchers won't be able to stop them once

they reach the initial station. Now I have made a study of all the records published to date in the base stealing line and I find that the Cubs have not a single representative among the first fifteen men in the National league. With that sort of record it does seem to me that it won't take a champion to stop them."

This assertion may all be true but at the same time the Cubs annex the extra bags when they are most needed. Some of the other teams may have it on them in pilfering bases but they win the championships. Look at Cincinnati, for instance. Five of the first ten base stealers belong to the Reds and three of them lead the list and yet they are down there in the second division doing the best they can.

Connie Mack, when he heard of the injury to Johnny Evers, said: "I am indeed sorry. There are two very good reasons for my being so. The first is that I personally regret that an accident of that kind should happen to so hard and splendid a player as Evers. My second reason is that if we defeat the Cubs, many of their admirers will say it was because Evers was out of the game. While it might happen that Zimmerman just for this particular series may play rings around Johnny, yet they would overlook that fact and advance the excuse to cover up the defeat. I hope the ankle will mend and that he will be as good and as strong a player as he has been all these years on the Cubs' team."

That is just like Connie Mack who can say only nice things about anybody. His wonderful success has been brought about by his ability to handle men. He seems to make a study of each man under him and then work or rather appeal on his weakness. In this way he has managed to get the very best result from each of his players.

The accident to Evers, though unfortunate in itself, came at a time when his services with the Cubs had about ended for the season. Had Johnny been hurt early in the year it might have made some difference with his team. Not that they would not have won the championship, but there is no doubt they would have had a great deal harder work to do so. There is no denying the fact that Evers is a tower of strength to his team and that Chance needs him every minute that play is going on. He is considered the brainiest player in the National League and a man of that kind is valuable to a team at all times. We must all give Evers credit for the winning of the pennant in 1908 when he called Umpire O'Day's attention to Merkle's bone-headed play that cost the Giants the emblem. It is this sort of brain work that has been such a help to the Chicago team in winning its four pennants while he has been a member of that aggregation. Of course he will be greatly missed in the coming series.

The case in which Fred Leland was arrested for embezzlement at the instance of the Harry Scott company has been set for October 8. It is likely that the matter will be adjusted. Leland was manager of "The Wizard of Wiseland" and the case was the result of a mixup at Macomb, Ill.

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OUT OF TOWN VAUDEVILLE

OKLAHOMA CITY, OKLA.

Colonial—Madame Gertrude is the headliner and is a strong drawing card. Three Amers open the show with interesting act. Bovis & Darley entertain with musical offering. Hazel Selkirk is liked.

Folly—The Cora Youngblood Corson Sextet heads the bill; liked. Jimm-Bomm, Brnr have a showy musical act. Adaire & Dahn please with wire act. Bicknel & Gibney have an entertaining line of talk. John P. Reed, a monologist, who has a style of his own, makes a big hit.

KANSAS CITY, MO.

Orpheum—Marie and Billy Hart in "The Circus Girl" please. Paul La Croix amuses. The Morrissey Sisters and young men delight everyone. "The Devil, the Servant and the Man" passes. The Great Asahi proves a feature. "Pringle & Whiting get laughs. Gus Edwards' "Night Birds" are liked.

CINCINNATI, OHIO.

Columbia—There is no big headliner this week. Charles Grapewin and Anna Chance get many laughs with "The Awakening of Mr. Pipp." The Finney Sisters interest theatergoers by diving stunts. Charlotte Parry makes a hit with a protean sketch. Alexander & Scott please. Four Piccolo Midgents attract attention. Ward & Curran amuse. Bixley & Fink lead in laughter. Hanlon Brothers opened Sunday night and went big; they could not get ready for the matinee. McDonald, Montrose & Crawford entertain.

Orpheum—Julian Eltinge is here this week for the third time in less than a year; he is big hit. Eddie Foley, singing comedian, disappoints. Reid Sisters please. Burt Earle is the most entertaining banjoist ever seen here. Bertossi & Archangel, operatic singers, score. Ada Gordon, assisted by Charles Nevins, please with "The Scarecrow Girl." Maude Hall Macy & Co., have an enjoyable sketch.

Empress—Pelham, the hypnotist, is

"Beverly" at the Crown.

"Beverly" comes to the Crown theater next week and more than passing interest is taken in the engagement owing to the fact that Lillian Allen Devere, a popular member of the Chicago theatrical colony, is in the cast. She has the role of "Aunt Fanny" and it is her second season with the company. Miss Devere is considered one of the best of character actresses and her role supplies the comedy of "Beverly" and contributes in a great measure to the success of the offering.

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the headliner and proves one of the greatest features yet seen at that house. The Stubblefield Trio score with an aerial act. Lang & May are liked better when dancing than when joking. The American Trumpeters are pleasing to look at. Stephen Grattan & Co., in "Locked out at 3 a. m." amuse. Merritt & Love make a hit.

MILWAUKEE, WIS.

Majestic—Edwin Arden is the headliner in "Captain Velvet." Gruber's animals score. Julius Tannen is back again. The Musical Suffragettes offer a high class musical act. Bernard & Weston please. Witt's "Roses of Kildare" strike the audience favorably. Graham's Human Manikins are very fair. Henry Greenwood opens the show with juggling.

Empress—The Bonhair Troupe, which closes the show, is the hit of the bill. Kitty Edwards, headliner, is disappointing. O'Rourke & Atkinson in "The Insurance Agent" are fairly well liked. Harry Antrim gets by. Thomas J. L. and Jessie Chapman please. Vardon, Wilber & Perry are liked.

Crystal—Paul's Six Juggling Girls head the bill and are liked. Franklyn Gale & Co., in "On the Level" have a fair sketch. The star of it is the mother of Gwendolin Piers formerly of the Friend Players in this city. The Boot-black Quartet is not so entertaining as when last seen here. McGinnis Brothers are fair dancers. George "Pork Chop" Evers springs some awful old jokes.

ROCKFORD, ILL.

Orpheum—The Moneta Five headlines and pleases. The Havelocks have an interesting juggling act. Skates Ray entertains. Kathron and Lee Daley sing and dance. Bernard & Orth amuse.

Majestic—The Dalto-Freese company makes a big hit. "The Gypsy Players" proves an excellent musical offering. The Benton Duo please. Schad & Al Hart are liked.

The Obermans in "Trix" arrived here Tuesday to replace an act that was closed at the Orpheum; they have made a big hit.

AMONG "MYSTERY" ACTS.

Ethel May is at the Trevett this week. Her "memory" is one of the remarkable features of her work. She is attracting big business to that house.

Mahatma will appear in Chicago shortly. She has been placed by Lee Kraus. It is said that her performance will open the eyes of vaudeville people when seen under favorable circumstances.

Anna Eva Fay has been contracted for sixty-five weeks on the Sullivan & Considine time.

GEORGE A. FAIR DIES.

George A. Fair, old-time theatrical manager, who had been in charge of the Policemen's Benevolent Association's benefit vaudeville performances at Orchestra Hall, Chicago, died suddenly at his home in Norwood Park early Thursday morning; Mr. Fair had just returned from his duties at Orchestra Hall.

LEONARD HICKS - HOTEL GRANT

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THE THROBBING THROTTLE

ADDRESS ALL CHECKS, theatrical passes, and things worth while to the Editor; all manuscripts should be sent to the office-hoy.

A WEEKLY SAFETY-VALVE REGISTER OF THE PULSE-STEAM OF DAILY DOIN'S THAT MAKE THE WORLD OF SHOW GO 'ROUND

J. CASPER NATHAN, Editor

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NOTICE: This paper will be delivered by airship, if you call for it in one.

THIS WEEK'S NEWS LAST WEEK

OFFICE—WHEREVER THE EDITOR SEES A TYPEWRITER

"BOW TO NOBODY; BOW-WOW TO EVERYBODY"

PHIL SCHWARTZ REFUSES BRIBE

Phil Schwartz, the eminent near-composer, whose picture we would gladly present, if we had the price of a cut and the necessary space, but whose likeness will be recalled by all who have seen life-size portraits of Sir Gallahad, has spurned a bribe.

Honestly, he did (or, he did, honestly, which ever way you'd care to have it), and we're prepared to tell the whole story, gathered by our reporters at a fabulous outlay.

"The Melody Swiping Trust" nearly disorganized when one of its principal members was accused of plagiarism.

This prominent member made a masterful speech before the other stockholders in which he said:

"Something must be done, or I'll be done. I can't understand why they waited so long with the exposure. But, since they are hunting us, it's our hide or theirs. Come, my brave pirates, we must have some new ideas."

At this point a young man arose and said that he was a personal friend of Mr. Schwartz. That he knew that somebody had presented Schwartz with a new system for stealing melodies that could not be detected and that required but little effort on the part of the composer. That Schwartz had learned the new system, but refused to use it.

All were interested and induced the friend to invite Mr. Schwartz to attend the next meeting.

Mr. Schwartz came, but, when he was offered the president's chair, if he'd disclose the system, he declined.

Various sums of money were offered and spurned. Mr. Schwartz left the hall amid cat-calls, but maintained his manly determination to scorn the proffered bribes.

Now the question is: Did Schwartz refuse the bribes through manliness and strict integrity; or did he refuse to divulge his secret because he wants to confine the new system of "melody borrowing" to his own compositions?

RAT INSPIRES GREAT CLIMAX

The story of a great climax of a greater play, yet to be written, inspired by an ordinary rodent, was disclosed by Mr. Augustus Thomas, writer of "The Member from Ozark," in an interview with a Throbbing Throttle reporter.

"While traveling in England," said Mr. Thomas generally, "I was strolling through an alley, looking for a plot, when, suddenly, I saw a rat attack the contents of a garbage can."

"Instantly, I conceived of a great climax. Just picture a hero, penniless and defeated at every turn, on the eve of his wedding day, compelled to eat from a garbage can in the third act of the play."

"Just as he is about to begin his repast, a rat enters and endeavors to secure food from the garbage can. As he does so, a piece of silk drops from his mouth. The hero picks up the remnant and cries:

"'Tis a part of Lucy's wedding dress, of which you rodent has partaken. It brings pleasant memories. I cannot eat the garbage, I'll reform and win Lucy!"

"The curtain closes on the hero kissing the piece of silk and he and the rat take seven-teen encores."

IT ISN'T NECESSARY

To open an office just because you've had a couple of song hits to your credit.

To quit your job because the Shuberts have promised to produce one of your plays.

To tell everybody your song is a "knock-out."

To get married before you're fifty.

To collect advance royalties.

HARD THINGS TO FIND.

The owner of a Greek restaurant.

The value of a two-thousand dollar act in vaudeville.

The plot of a musical comedy.

Melody in a popular song.

Sympathy, when you're a failure.

Honest competition in the music publishing business; or profit in ten-cent popular music.

A bank open on a Jewish holiday.

A rich man in the show business; or a really poor one out of it.

A beggar on Madison street who was never ahead of a show.

A leading lady without a past, or a chorus boy without a splendid future.

ME-O-GRAMS.

By definition, a Me-O-Gram is the philosophy of a fool.

Mothers, DON'T let your daughters: see plays—write plays—in plays.

Just as the paramoecia can point to the amoeba in scorn tho' they both occupy a small space in a drop of stagnant water, so does everybody in the show business point down the ladder to his less successful brother.

The producer of a tomorrow is the chump of today.

Swagger and brains never did agree. So, young fellow, if you think you'll amount to something, some day, clothe your brains more carefully than your body.

Go in the show business right—as a stage hand.

POSITIVE ASSERTIONS.

J. C. Matthews is as white as a booking agent can be.

Elsie Janis is "there,"—all ways around.

"I'll Change the Thorns to Roses" is "the" hit of the Dockstader show.

Joseph E. Howard and C. P. McDonald are not lodge fellows.

Max Stone, of Feist's, like his name, is a hard proposition when casually considered, but to those who know him, he's one Prince Chap who'd go a mile to do a friend a favor.

The producers will have to put on better shows if they want their share of the season's prosperity.

Henry Fleckies is getting a reputation as a theatrical lawyer.

"What's the biggest song hit in Chicago right now?"

To which the boy higher up will respond by mentioning one of his own songs. They declare that quite another song is a hit, always taking care to mention a number written by somebody outside of the group—and an interesting discussion is started.

Disgustedly the boy higher up withdraws, but the crawfish continue their heated discussion for hours at a time. Few of them buy cigars and fewer still would know how to smoke them if they did.

But they talk, talk, talk about the hits.

Then they go home and inform their proud parents that they beat "Jenkins, the prominent writer," to a frazzle in a discussion regarding music and, on the strength of their declarations, get ten cents carfare for another day's discussion.

If you can't find the moral, just ask yourselves how these fellows live. Royalties, which few of them collect at any time for obvious reasons, are declared but four times a year. Or, better still, ask yourself how they would get along if their parents should suddenly leave for realms unknown.

We'd like to have the formula.

"GIVE CHICAGO BOYS A CHANCE."

History will show that sectionalism and its petty prejudices have always existed. Way back in the days of the Medes and Persians, those two nations, of the same root, within a stone's throw of each other, were great rivals—in fact, great enemies.

Today the same spirit exists between Chicago and New York. Can you blame us if we are provincial in the belief that our boys can write as well as the youths of New York and that all they need is a chance? Particularly, when New Yorkers who handle the pen look upon Chicago as a sort of suburb, a good place to get royalties from, build reputations on—but that's all.

Over at Clark and Randolph streets, there are plenty of young men who can write anything from a parody to a musical comedy.

Yet, whenever a new Chicago theater is opened, our producers rush to New York for writers. They want to be able to put forth billing to the effect that "The Empty-Umptom is by Plank, Blank, and Bank, writers of thirty great New York productions of which one (the first one), was a great success, etc., etc."

This noise fills their theaters—but only for a while. For Chicagoans expect great things from the great names and, when they do not get them, they quit coming.

They don't know the details of production, but the producers do. We'd respectfully ask that they give Chicago boys a chance. It's simple business honesty and it's bound to prove the best policy in the long run.

AGAIN WE ASK.

What is Jack Foley's real vocation?

Do you know whether a show is good or bad after reading the criticisms in the daily papers?

Who first sang "Silver Threads Among the Gold" with great success?

How do people become stars in musical comedy when they can neither sing nor dance?

Bert Peters; next to your salary what do you love?

How much did Kettering and Block lose on "Are You a Mason?"

Did Charles Frohman have a chance at the first American production of "Alma Wo Wahnst Du?" and turn it down for patriotic reasons?

Have you left an order with your newsdealer for the Christmas issue of The Throbbing Throttle? Did you reserve advertising space?

MAUD MILLER'S PLAY

Maud Miller, on a summer's day, sat in the hay and wrote a play. Her hero was a handsome chap who never had a chance to map his life out as he thought he ought, and cheap cigars were all he bought. For what right had he to prefer the other kind on "ten bones per"? The heroine she pictured as a pretty charming girl, alas, betrothed to one wasn't worth the space he occupied on earth. Old, mean, decrepit, oft' times drunk, a man who'd made his coin on junk. Her father was the kind of man that plays have shown since they began, willing enough to sell his child to get the coin the villain piled.

Maud went ahead and wrote her play. Like playwrights do, in some strange way, she beat the Desmond to it and gave Claude Eclair the maiden's hand. Not only that—but fixed it so that the cold villain, in his woe at finding Claude had won the bride, went off and very quickly died. And left this note: "Dear Claude:—Your spunk prompts me to leave you all my junk." The curtain hid a happy pair in Rosamond and Claude Eclair.

Now, in the town where Maud had writ', there lived a judge who knew a bit 'bout plays and how they ought to be, and Maud was overjoyed to see him in his auto that fine day go tearing gally through the hay. She stopped him and he read the dope in which Maud Miller placed her hope. And, as he read, Maud Miller thought how nice the auto was he'd bought; and how content she'd be with life, if she could be the judge's wife and sit within a cushioned chair and write her plays 'bout Claude Eclair, not with a pencil, or with ink, but just as fast as she could think, and with a good stenographer to grab her thoughts at fifty per.

And, as he read, the wise judge thought that girls like Maud most surely ought to be sent up for sixty days for writing such insipid plays. For he could find no trace of plot, felt sure that Maud had written rot. "Pooh, pooh," he murmured in despair, "A wash-rag

chap is Claude Eclair." They ought to find a handy pond and drown the likes of Rosamond. Her father is the only one who seems to know just what is fun. And what she terms the villain is a man who strictly minds his biz. "Maud, dear," declared the knowing judge, "that play you wrote is all poor fudge. Who ever told you you could write must go 'a-seeing things' at night."

He shoved the play in Maud's soft hand and to beat the band. And all that day the maiden wept and all that night she hardly slept. Next day she took the needed fare, went to New York with Claude Eclair and all the rest in her great play and cried: "This is the only way." She found a great producer and, when he got next to her soft hand and her brown eyes and pretty hair, he said: "Read on 'bout Claude Eclair." And, when she read her simple play, her sweet way carried him away. When she told of the judge, he cried: "That gosh-darned fool, I'll show he lied."

The play, of course, was soon produced. As Rosamond, Maud introduced real depths of feeling in the part and critics raved about her art. And soon the daily papers said: "MAUD MILLER AND PRODUCER WED." The play ran two years in New York and in that time a welcome stork brought them a handsome baby boy that filled its parents' hearts with joy.

Maud's written many plays since then. Tho' all went big, none of them's been as great, as grand, well earned success as what the judge had called a mess. But, in the country town, the judge still claims her first play was "poor fudge." "I'm only sorry," he would say, "that I returned her play that day; had I but torn it into bits, Fair Maud's ambition would be quits."

But Maud is happy, you can bet, and hasn't much cause for regret. The gladdest words that she can say are these: "I wrote a dandy play that ran a year in the big town, after a wise guy ran it down."

CIRCULATION STATEMENT.

With a feeling of pardonable pride, The Throbbing Throttle herewith presents its first authentic circulation statement, carefully compiled from official records, the originals of which are on file at our offices for inspection of those inclined to doubt the figures.

Number of copies sold—None.
Number of copies purchased by the copy or in 100 lots—None.

Number of copies called for in airship—One. (By Walter Brookings.)

Number of paid press notices—None.

Number of passes received for favorable notices:

- From American Music Hall—None.
- From Colonial Theater—None.
- From Garrick Theater—None.
- From Lyric Theater—None.

- From Power's—None.
- From Illinois—None.
- From Princess—None.
- From Studebaker—None.
- From Majestic—None.

Number of copies distributed free to the victims of our slams—One Million.

Number of copies used by Janitor to start fires—Five Million.

Total receipts to date, as represented by bank statement—\$0.000000000000000.

BETWEEN THE ACTS.

If Julian Eltinge could get out in front, at the American Music Hall, he'd hear some mighty pleasant things while his act is on.

Here goes for a few:

"I'll bet he's really a girl."

"Wonder what he looks like on the street?"

"Off the stage, he's such a manly man."

"You can't tell me any man could have those shoulders and elbows."

"They say he's married."

"I understand he's divorced."

"I hear he gets ten thousand dollars per week."

But Julian doesn't mind these things. While he admits that there is some truth in all these assertions, he told me confidentially that he's not married and that the only thing he has running around the house is a bulldog.

Barnes, the stage manager at the American Music Hall, tho' one of the busiest men in one of our busiest theaters, always finds time to talk to a fellow.

Here's a story with a moral: In the cigar store of the Oneonta Building, writers of whom nobody has heard, outside of themselves, and of whom, in all probability, nobody will ever hear, congregate daily in the vain endeavor to mix with boys higher up on the ladder of success. They invariably open a conversation by asking:



New York, Oct. 2. — "PREDICTOR" — that's me. I have made some great predictions and they have all come true, so far. "Con & Co." closes Saturday night. The same night sees the closing of "Love Among the Lions," "Teresa Be Mine," and I have heard on good authority that four road companies will close at the same time. Once again I must remind every one that things are very unsettled. As I have said in previous issues, take the real things regardless of your former salary. I'm not getting what I wanted but the production I am going with, they say, will play New York City a year steady, so I will manage to keep going until things look different and then the salary might "come back." I hope so, anyway. Now for some hash.

American Music Hall had a corking good bill last week, the hit of which was, "Pauline," the hypnotist. This fellow is one of the best showmen I ever saw and his act, as he says himself, "whether it's a fake or not, it's a pretty good one." Wish Wynn, the little English lady who is in her second week, has made a decided hit and should be able to play hereabouts for some time to come. Bill Dillon had to sing five songs before the audience would let him go and then he did six bows for good measure. This week Harry and Ike Cooper are making them all sit up and pay particular attention. Harry is rehearsing with the Hammerstein Comic Opera Company.

Hammerstein's — Hedges Brothers & Jacobson, the Frisco boys, are held over another week. They just cleaned up, that's all. Adele Ritchie, prettier than ever, had to sing five songs; the hit number proved to be a new one called "Winter." I guess Adele don't know how to hold the stage so that all the people get seated; she is on after the intermission, and take it from me, everyone was in his seat when she appeared. Conroy & Le Maire have a dandy talking act; their argument about the "Pee Knuckle" game was immense. When they argued about the "Bean Mine" I expected them to ask or talk about some of Dr. Perlin's beans. This part of their talk reminded me of Fields & Lewis' talk of the bottle and baseball mines. Amoros Sisters were on third and they pleased greatly with their singing, dancing and acrobatic work. "The Bandit" was a very clever dramatic sketch. Gus Edwards' Song Review still proves a big winner. This week McIntyre & Heath, Maggie Cline, Harry Breen, Ben Welsh and others.

"Alma," the new show at Weber's theater, seems to have caught on, the best proof of which is the fact that you cannot get a ticket unless you buy through the speculators. Joe Weber and Bill Oviatt, his general manager, are wearing expansive smiles. As to the cast, it is good with one exception. The fellow who plays Piquart, the detective, should make application for "bat-carrier" during the World's Series. Miss Kitty Gordon is beautiful and sweet to look upon and plays the title role superbly. Charles Bigelow is not as funny as he has been in other pieces, but pleases.

Openings this week which will be reviewed next week include "The Deacon and the Lady," with Harry Kelly as the

FRED MACE'S SPLATTER

Mozzle and Broka
to the
Gonsa Mishpoka

Characteristic Comment Concerning Breezy Happenings on Bustling Broadway.

star, at the New York; "The Girl in the Train," at the Globe; "Blue Bird," at the New theater; "Rebecca of Sunnybrook Farm," at the Republic; "The Concert," at the Belasco, and Marie Cahill in "Judy Forgot" at the Broadway.

George Mack, the comedian, is considering an offer from a newly organized firm to star in a musical piece. However, George has his eye fixed on the musical version of "My Friend from India" which Joe Gaites will produce. George played the part of "shaver" in this piece for two years and thinks therefore he is qualified for the musical version. (So say I; hope you get it.)

"Sol" Manheimer, who by day is a promoter and by night manager of the Lyric theater, told me he had gone so long without fracturing his knee that he forgets what it feels like. Sol holds the record for fractured knee caps, having had three different fractures in one winter. I don't know whether it is Sol or not, but since he became manager of the Lyric theater it has not closed winter or summer and has had three great successes housed there, namely, "The City," "The Chocolate Soldier" and "Madame X."

Percy O'Malley Jennings, who is well remembered for his performance in "The Goddess of Liberty" at the Princess theater, in Chicago, is here with "The Deacon and the Lady" which opened at the New York Tuesday.

"My Man," Frederic Thompson's new dramatic production at the Bijou, starts off like a big hit. For three acts it is one of the best plays anyone could ask for, but the last act is where it falls and falls hard. I never saw anything worse than this last act and how the author ever allowed it to go on, I don't know. It is a shame after starting so well to finish so badly. By writing a new last act and letting the people see "Bill" and "Diamond Mabel" living on the square the piece will be a winner.

E. P. Churchill nearly offered me a week in vaudeville at Grand Rapids. Jim Morton quered it by saying I was no opposition.

Coakley, McBride & Hanvey will be the name of the act presenting "The Town Hall Minstrels" this season. Hanvey replaces Emile Subers who is now working alone.

"Baron Trenck," the new opera which Fred C. Whitney will present, started rehearsals on Monday last. "Baron Trenck" will first be presented in Philadelphia, October 29th, for one week, after which it comes to New York for an all-season run. It is now in its third consecutive year in both Berlin and Vienna. After the New York premier, Mr. Whitney will produce the opera in London, where his "Chocolate Soldier" is now playing to capacity and looks to be settled at the Lyric theater, Shaftsbury avenue, for the entire season.

"Bachelor Belles," the new Mme. Genee show, opened in Philadelphia Tuesday and from all accounts, seems to have scored a knock-out. Frank Lalor and John Park were the male hits and, next to Mme. Genee, Josie

Sadler made the female hit, followed closely by Amelia Stone. It comes to the New York theater following Harry Kelly.

Gag. What is a person called who brings you into contact with the spirit world? A bartender.

G. P. Huntley told me the following Scotch story: Sandy MacAlpine was very ill, and Donald MacTavish called to see how he was. Mrs. MacAlpine answered his knock at the door and conveyed to Donald the mournful news that Sandy was no more. "He passed away very quietly and hardly said a word," said the widow, with tears running down her cheeks.

MacTavish for a moment or two did not speak, but at last he expressed his sympathy. "Aye, Mrs. MacAlpine, I'm sorry to hear that Sandy is dead. Did he—did he say anything about the wee pot o' green paint I lent him a fortnicht syne afore he slippit awa'?"

Homer B. Mason heads the bill at the Alhambra this week. He has made a decided hit in the sketch written for him by Porter Emerson Browne; it is called "In and Out."

Inlaid Poetry
I only knew she came and went (Lowell)

Like troutlets in a pool; (Hood)

She was a phantom of delight, (Wordsworth)

And I was like a fool. (Eastman)

J. "Popular" Dillon, who is well known as the manager of the Wilson theater, Baltimore, is now connected with Joe Woods in booking and producing big vaudeville acts. Flo Ellwood, who, in private life, is Mrs. D., is their star attraction at this writing.

Violet Dale will appear this season in a new farce entitled "A Message from Reno." I met Miss Dale and she told me she had a bully part and thought it would be as big a winner as "The Girl from Rector's" in which she created the star part. They are rehearsing now and open October 27th. Herbert Horkheimer (new to me) is the manager. Mark Swan and Charles Barnard wrote the book; these same authors are responsible for Sam Bernard's latest success, "He Came from Milwaukee." My best wishes for success, Violet.

Fannie Ward opened her American vaudeville season Monday at the Fifth Avenue. Miss Ward is ably assisted by "Handsome" Jack Dean. The sketch made an instantaneous success Monday and Miss Ward was compelled to respond to four curtains.

"Cafe Del Bowery" is the new act by Ren Shields which Mike Simon is producing. Johnny McVeigh is the "Komick" with the act. Attended the dress rehearsal last Friday and, take it from me, it is some act. They are playing this week out of town but will be at Hammerstein's next week or the week following.

"Ed" Jolly, of Jolly, Wild & Co., is in town. Ed says he is booked up solid and cares not.

Edythe Ferguson and **Mazie Denny** left town last Sunday for Montreal with

"The Dollar Princess" company which goes to the coast. (Chicago, Terre Haute, and Kansas City papers, please copy.)

Er. Lawshe, who is now press-agenting for the Werba Amusement Company, is having a hard time getting out his dope. "Er." has been covering the baseball games for the New York Telegraph all summer and when writing up theatrical "hits" he makes many "errors" which puts him "out" to a considerable extent. He is inclined to speak of tenors as "bases." He even speaks of his "broilers" as "fowls." He insists that the orchestra at the New York theater be up to concert "pitch" and you must get up early to "catch" him "napping." I have known him to "sacrifice" many an afternoon's pleasure in order that he might "assist" in giving the Telegraph its news; he would "steal" away from the crowd without slipping anybody his "mitt." He will "balk" at nothing and it is always 11:45 p. m. when he makes his "home-run."

(Who's "batty," now?)
Fergus McCusker, the baby elephant, spent a few days in the city last Sunday afternoon. "Fergie" says he can kill a week here any day in the year. Regards to the other bum, "Bill" Robb.

"Bill" Flack has gone to work. He joins one of Joe Weber's companies which is presenting "The Climax." John Doris will keep the steps at Thirty-eighth and Broadway warm until Bill gets back. I have rented "Flack's" office at the Knickerbocker hotel corner; the brass fire plug is my roll-top and Remington.



Flo Ellwood (Mrs. J. "Popular" Dillon)

SHOW GIRLS MAIL COPIES OF A REVIEW

Omaha, Oct. 5.—Ten thousand copies of the Omaha Daily Bee, containing a review of "My Cinderella Girl," were marked, mailed and stamped to friends, managers, and persons interested, by the pretty chorus girls of the company recently, on the stage of the Brandeis theater. William Norris, starring in "My Cinderella Girl," was the overseer and cracked jokes, sang snatches of songs, and did little impromptu stunts for the amusement of the girls when the work began to pall on them. Someone had promised a dandy lunch for the whole crowd and when the clock struck 12 the pretty songbirds struck, too, and demanded the eats. They got it. It was a lively scene, this mailing of ten thousand copies of the Bee, and the girls enjoyed it as something out of the ordinary.

PRIMA DONNA TAKES DIP IN FRISCO REAL ESTATE

New York, Oct. 5.—It is announced that Maud Lillian Berri, the beautiful California prima donna, who was to have joined a Shubert show early in the season but was detained in the Golden state by business connected with a large estate to which she has been made the heir, has purchased an entire block in Frisco and will erect a ten-story apartment house upon it.

(Continued from page 8)

G. S. Cullen, who recently was married and was more recently managing the vaudeville act, "The Devil, the Servant and the Man" has returned from the road. That will be about all.

William Jossey, who has appeared in the leading roles in such classics as "How Hearts Are Broken" and other Shakespearean plays, arrived in Chicago yesterday from a northern state tour. Everything except the brass band welcomed him at the Union station.

Talent, oh, talent! Everybody has it and nobody can get it. This is a cry going up from the camp of Mort H. Singer, who means it. Well?

Elinor LaBorde, the Chicago singer who triumphed in Paris, Dresden and Berlin a few years ago and whose appearance with the Opera Comique in 1908 was delayed by a severe stroke of illness, is soon to appear in vaudeville. Miss LaBorde appeared before local critics last week. She bills: "Of the Velvet Voice" and the aforementioned critics found no suggestions for change in the billing.

"Doc" Message, who is a very, very nice man and who helped in the production of a play or two in London backed another act on Wednesday, when he came

to the rescue of a perfectly good vaudeville manager in the North American restaurant. You see, the manager had two members of the act out to luncheon and did not wish to appear—well, what is vulgarly called "broke." Quick call on phone, answer the "Doc" and they all lived happily ever after.

Al W. Powers, prom. Man. (meaning Prominent Manager) after several disconnections, has received numerous offers but has not signed for the balance of the season. Try again, Al.

And, by the way, did any one take notice of the new dramatic critic in town? No? Why, of course not! Masked under the modest initials of "S.B." Mr. Sheppard Butler has been doing some dramatic criticizing in the Record-Herald—one cent—think of it—that has been a delight to all who peruse that paper. Mr. Butler, we are of the opinion, has sound judgment, and a style that is not to be scoffed at. Let us hope that some newspaper, with good sense will "cop" him off as a reviewer in the not far distant future.

Two of the younger members of the throng along the Rialto have gone hence. No, this is not an obituary. It is simply the chronicling of the departure to New York of Joe Garrity, formerly of the Grand opera house, and Emery

liffet, once with the Princess theater. There is no doubt at all but that Broadway will have to sit up and take some notice as soon as these young men get there.

There is a rumor current along the local Rialto that Merle E. Smith, the present incumbent at the Princess theater box office, will be the manager of "The Golden Girl" when it goes out on the road. It is quite possible under those circumstances, that Carl Randolph will be made the chief treasurer of Mort H. Singer's house in Clark street.

Paul J. Chute, who, by the way, was in "Follies of 1909"—and how far away that seems—writes to this department that he will remain in Boston this year. Mr. Chute did a dance with Miss Alexander in the late "Follies" and will be remembered by many here on account of his graceful posturing. As to the whereabouts of Miss Alexander, deponent sayeth not.

"Our Country Cousin" is the title of a new farce with music that is soon to take the road. It is being promoted by the Royal State Amusement company and H. L. Mack is the comedian featured with the offering. The piece is of the college variety, with a plot and lots of music. It is in the prevailing mode and it ought to make good.

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HAGENBECK-WALLACE TROUBLE IN THE SOUTH

Wholesale Arrest of Circus Crew Follows Affair in which
Young Man Lost His Life

SPECIAL TO THE SHOW WORLD.

Augusta, Ga., Oct. 5.—The cause of circusdom as the great American outdoor amusement was given a serious setback in the South here early Sunday morning when a dastardly crime on the Hagenbeck-Wallace show train en route to this city from Columbia resulted in the death of Paul A. Williams, a shipping clerk employed by the Southern Railway company at Columbia. Williams was beaten and hurled from the moving train. With the brains crushed from the skull, the young man's body was found alongside the railroad tracks twenty-five miles from Columbia on the road to Augusta Monday at noon. Twenty-one attaches of the circus were arrested in connection with the crime but all but nine of them were subsequently released. The nine include seven negroes and two white men.

Williams, the young man who was killed, was in company with a friend named J. C. Weekly, also of Columbia. Weekly tells a vivid story of the happening. He says that he and Williams had been invited by a member of the circus to accompany the show to Augusta and spend Sunday there; the circus had played two performances in Columbia on Saturday. He says that Williams was supplied with a railroad pass for the trip and had about \$5 in cash on his person; Weekly, according to his statement, had about \$10.

The trip to Augusta was decided upon as a sort of lark and, upon direction of the young man, who is only described as a "smooth-faced" personage, the Columbia boys took their places on the train underneath a heavy circus wagon. On the front end of the train a number of the supposed employees of the circus were riding on a flat car loaded with canvas. Weekly says that he and Williams were soon made aware of the fact that the circus men were drinking and gambling and that soon a number of negroes came back over the cars arousing every person on the train

with their profanity and noise. The young men became frightened and climbed up on the wagon under which they had been riding. Weekly says that just as he was about to make a run for it to the extreme rear of the train, he saw a group of men whom he believes to have been white make for him and Williams with the exclamation, "Now we'll get the —"; Weekly says a shot was fired. Weekly crawled under a bundle of canvas and from his place of hiding heard the marauders demand money from a man who had been sleeping on the top of this same bundle of canvas. Weekly never saw Williams alive again. The scuffle had occurred about 2 o'clock in the morning and when day broke Weekly, in his search for his companion, found a splash of blood on the side of the car where the fight had taken place, found Williams' watch fob, and a letter which Williams had had in his pocket. Weekly left the train at Warrenton and wired the Augusta chief of police. The local authorities were on the lookout for the circus train and made wholesale arrests when it arrived.

Felton Gilbert, a negro, sought the aid of City Physician Rice on Monday for treatment of wounds about the head. He said that he was the man whom Weekly had heard asked for money and says that the men who held him up and threw Williams from the train were negroes; he also says that he thinks he will be able to identify them.

Officials of the Hagenbeck-Wallace show, when interviewed relative to the murder and near-riot Sunday morning, said that Weekly and Williams were certainly riding on the train without authorized permission and that trips of this kind were particularly dangerous because of the character of the men who do the work with circuses. They say that they certainly cannot be held responsible or blamable for the unfortunate affair.

SYNDICATE PAYS \$12,000 IN TEXAS

Back Circus Tax Suits in Lone Star State Adjusted—
\$30,000 Original Claim

Austin, Texas, Oct. 5.—A settlement of the circus back tax suits which have been pending for some time in the courts here and in various points in the state has been reached between the state and the defendants, Ringling Bros., Barnum-Bailey and Sells Bros. Under the settlement, the state recovers a judgment in a lump sum of \$12,000, \$10,000 of which is against Ringling Bros., and the remainder against the other defendants. The total amount sued for by State Revenue Agent McDonald was for approximately \$30,000, but after investigation it was found that in many instances the state would be unable to obtain sufficient testimony to make out a case as the suits were, in several cases, for back taxes extending over a period of five years. There were ten suits in all against these shows; two of them were pending in the district court here and the others at Dallas, Fort Worth, Cleburne, Waco, Greenville, Weatherford, Paris and Belton. John M. Kelly, general attorney for Barnum-Bailey

Shows, represented the defendants in the settlement of the suits. State Revenue Agent McDonald has been working on these suits for the past year or two and he feels that he has earned \$12,000 for the state which would otherwise not have been collected.

The Barnum & Bailey Show, owned by the Ringlings, is playing in the state at the present time, and others of the syndicate circuses will be here soon. It is not known just what effect this confession of liability under the existing revenue laws will have upon the circus management during the present and approaching tours. The back taxes piled up when the shows which were sued attempted to evade the law by cutting their admission price and representing their afternoon and evening performances as only one continuous performance. Newspaper publications, in other sections of the state, are to the effect that this continuous performance dodge will be resorted to again this season.

SELLS-FLOTO SHOWS HAVE BIG WEEK IN TEXAS

Strong Opposition Everywhere But
Waxahachie Seemed to Be Only
Place It Hurt.

Gainesville, Texas, Monday, Sept. 26.—Sunday was spent very quietly as the weather still remains quite warm. Some excitement was caused by a miniature prairie fire, which started about a quarter of a mile from the lot by sparks from a passing engine on the Katy railroad. The show's water-wagon happened to be handy and it was rushed to the scene and the flames were soon extinguished. The wind was blowing quite hard directly towards the tents and Curtis and his men saved what might have been a disastrous fire as the grass was long and very dry and the freshly paraffined tents would have been easy prey. Today opened clear but hot, and fans sold by the hundreds. A large crowd gathered to witness the parade and many farmers for miles around were in town, this being the first big show to exhibit here in two years. Matinee business, packed to the ring banks, fifty bales of straw being

used for patrons to sit on. Shortly after the performance a nice shower came up, but only enough rain to lay the dust. The sun came out again and business tonight was good. Loaded early as we have ninety-eight miles tonight. Quite a lot of adverse criticism has gone the rounds since the note regarding Fred Ledgett and Dorcas Avery came out. The writer thinks there is no wrong in telling the absolute truth and had it not been for a streak of yellow in several of the male members of the dressing room. Miss Avery would never have had to take the beating she hardly deserved, especially by a man. The article was written with the knowledge of the management and is sanctioned by them in every line.

Cleburne, Texas, Tuesday, Sept. 27.—The long run was made in record breaking time, for we were in and unloaded before 6 o'clock. Forepaugh-Sells had every available board and pasted their "coming soon" paper five weeks ago. This is quite interesting as they do not show here until October 22. Talk about opposition; I guess that is going some. Very light crowd on parade, as we had a poor showing in the rural districts. Weather extremely hot.

(Continued on page 20)

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ballad of love and of heart throbs ever has been with us, and, we believe, ever will be with us so long as we have popular writers in our midst. A goodly proportion of the high class version of ballads now being written contain some flaw or the other which works to the detriment of the complete success of such songs. Perhaps the words limp, perhaps the melody is not representative. Again, the words may be all they should be and the melody also may claim this distinction, and yet words and music may not be happily wedded. We've noticed one or more of these defects in several high class ballads which we have before us. But it is our mission to temporize and not go too deeply into the analysis of these creations. We desire to say, in passing, many of these ballad writers are pure tautologists, unabashed and case hardened.

Theodore Morse has been among us for many years. Each of these years has been fraught with voluminousness in point of musical composition. Some of his work has been stigmatized with plagiarism, some of it has been dainty and original, and much of it has been of highly finished workmanship and caliber. His successes have been plentiful, his failures inconsequential. But never, since we have been called upon to speak plainly in type, have we taken keener delight in reviewing a song than we do in Mr. Morse's latest high class ballad, "IF THIS ROSE TOLD YOU ALL IT KNOWS." Mr. Morse has excelled himself in this instance. Purity of composition and simplicity it has in superabundance.

Mr. J. F. Mahoney, who furnished the word setting for this masterpiece of popular song writing, is no mere rhymster or word juggler. His words to the song under discussion are extremely poetical and beautiful. They are as delicately fragrant and sweet as it the rose of which he speaks. "If This Rose Told You All It Knows" is as perfect a song as has come to our attention since "O, Promise Me," (Theodore Morse Music Company.)

"A KNIGHT OF THE ROAD," is the title of a song that just has reached us. It is published by E. J. Burdick (who wrote the words) of New York, and the music is by E. J. Washbon. Mr. Burdick's lyrics are entirely original—a good

idea well handled. They describe the optimistic notions of a "tattered and torn" tramp, who, despite adversity and the knocks and banterings of fickle fortune, sees only the bright side of the glad world in which he lives. Mr. Washbon's music catches the spirit of the words and rounds out a song of the class G variety.

Aubrey Stauffer and Ernie Erdman, whose latest Indian collaboration, "STARLIGHT SIOUX," has just been published by Aubrey Stauffer & Co., Grand opera house block, Chicago, should feel no small pride in the fact that they have written a song capable of holding its own with the product of any of our better known writers. "Starlight Sioux," is substantial, clean-cut, and delightfully melodious. The words are natural and singable, and flow along smoothly with the melody. "Starlight Sioux" is a class E song.

DRAMATIC DOINGS.

Virginia Harned has filed a second divorce complaint against E. H. Sothorn at Reno, Nev.

Rose Cameron is playing "Dixie" in "The Kentuckian" which is at Grand Rapids the last half of this week.

Louis Kelso is credited with scoring a big hit in "The Honeymoon Trail" which played at Kansas City last week.

Otto Koerner is making Oklahoma one-night stands this week with "Miss

Nobody from Starland" in which he plays Bert Baker's role.

Wanda Ludlow plays the title role in "The Blue Mouse" company, which got into trouble at Watertown, Me., recently because of the alleged immorality of the play. The players were arrested and the trial was replete with humorous incidents.

Nina M. Balcom, an actress, was united in marriage at St. Joe, Mo., September 30, to James Alliman, son of the mayor of Atchinson, Kan.

Business continues good at the Cort theater where "Jumping Jupiter" will remain indefinitely.

The No. 2 "Madame Sherry" company will not go out until after the holidays.

Victor Moore will open on Broadway about November 1; the company is now rehearsing.

Frank Hopkins is now Chicago representative of the firm of Frazee & Lederer.

J. M. Stout is business manager of "Madame Sherry" which is now playing in New York.

Harry Bonell is now fifteen days ahead of "The Climax" and "lists" the towns. Harry Darlington is the regular agent—eight days ahead.

The Holden Stock Company opened at the Lyceum theater in Cincinnati this week.

Grace Hopkins is playing "Anna Moore" in "Way Down East" this season.

A Polish stock company holds forth at the Iola theater in Chicago in connection with vaudeville.

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[WHOLESALE]

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(Continued from page 11)

"SOMEBODY ELSE, IT'S ALWAYS SOMEBODY ELSE," one of Haviland's publications, for which Jack Drislane and Geo. W. Meyer are sponsors, is a commendable little song which we joy in reviewing. We don't know just exactly what it is in Mr. Drislane's lyrics that appeals to us, but somehow or the other, we like them. Certain it is that songs bearing his name as the lyricist seldom prove a drag on the market, which shows that Mr. Haviland is sagacious and knows what he is doing.

"BELOVED," one of five semi-classic ballads by Robert M. Stults, issued by the F. B. Haviland Publishing Company, is meritorious and melodious. Mr. Stults, who gave us "The Sweetest Story Ever Told," evidently takes his work seriously and pays considerable attention to detail. "Beloved," is refined and neatly turned, showing that Mr. Stults long ago was graduated from the rank and file of the brazen amateur.

"TEDDY DA ROOSE," words by Ed. Moran, music by J. Fred Helf, is exasperatingly poor and void of any merit. We reiterate, it is poor. (J. Fred Helf Company.)

There are ballads which are high class—using vernacular of tinpan alley—in name only, and then there are ballads which are not only so-called "high class," but which merit the classification in every respect. The

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Partridge, Drugs Bangor C. A. Fowler, Drugs Carl S. Preble, Drugs Houlton O. F. French & Son Portland A. Carles H. H. Hay Sons MARYLAND Baltimore Williamson & Watts S. Le Roy Robinson H. S. Hartogensis Morgan & Millard, Drugs Sonnenburg-Habliston Cumberland L. L. Kimes & Bro. MASSACHUSETTS Boston Klein's Pharmacies Green's Pharmacy Knight's Pharmacy W. B. Hunt Co., Drugs Woodward Drug Co. S. A. D. Sheppard & Co. Hollis Street Pharmacy Epstein Drug Co. Brookton W. A. Chaplain & Co. Fall River Touhey's Pharmacy Methuen The Douglas Hair Store Gloucester M. L. Wetherell, Drugs Holyoke Geo. F. O'Connor Lawrence John J. Forrest Lowell Towers Corner Drug Carlton & Hovey New Bedford The Browne Pharmacy North Adams Wilson House Drug Store Pittsfield The Fahey Pharmacy Springfield Green, the Druggist A. W. Cunningham Worcester Green, the Druggist	MICHIGAN Cont'd Sault Ste. Marie Fred R. Price, Drugs Traverse City E. E. Miller & Son, Drugs MINNESOTA Albert Lea Nissen Pharmacy Austin K. O. Wold, Drugs Crookston Yeo's Drug Store Duluth Mattix Drug Stores Wirth's Drug Store Mankato John J. Lamm Minneapolis Powers Mercantile Co. A. D. Thompson Drug Co. Charles H. Cirkler Metropolitan Drug Co. Voegel Bros. Drug Co. Owl Drug Store Red Wing A. M. Kuhn St. Paul Martin Glesen A. T. Hall, Drugs Frank C. Friedmann F. M. Parker & Co. City Drug Store R. A. Becker & Son Stillwater Brenner Drug Co. MISSISSIPPI Jackson W. L. Brown Co., Drugs MISSOURI Joplin The Cooper Drug Co. Kansas City Midland Pharmacy Orpheum Pharmacy Owl Drug Co. Fiedermann's Drug Store W. J. Kuntz Club Pharmacy Goldblatt Bros. Marysville Chas. Love, Drug St. Joseph Saint Joseph Drug Co. Robidoux Pharmacy St. Louis Grand Leader Robert Schmidt Anti-Monopoly Drug Enderle Drug Co. Doering Bros. A. Fueger, Wigs Judge and Dolph Drug MONTANA Billings Lee Warren, Drugs Bozeman Bozeman Pharmacy Butte Colbert Drug Co. Helena Parchen Drug Co. Livingston Seaman's Pharmacy Missoula Missoula Drug Co. NEBRASKA Beatrice Beck & Bullis Lincoln Riggs Pharmacy Co. Omaha M. Monhelt Hair Goods Owl Drug Co. Reaton Drug Co. Theo Lieben & Son Her Grand Drug Co. Melcher Drug Co. NEW HAMPSHIRE Berlin Cournoyer Pharmacy NEW JERSEY Atlantic City Apoll Pharmacy Camden Dr. Paul N. Litchfield Hoboken F. W. Traeger, Drugs Jersey City Hartnett Drug Co. Newark Firemen's Phar. Co. Pett's Pharmacy Chas. Holzhauer, Drugs New Brunswick Van Deursen Pharmacy Paterson Smith Drug Co. Erle Drug Store Sam'l Sykes Perth Amboy Lauer Drug Co. NEW YORK Albany Louis Sautter Warner Drug Co. Wm. Sautter Co. Anburn A. E. Adams, Drugs	NEW YORK Cont'd Brooklyn Block Drug Co. Althelmer Bros. F. J. Morrissey, Drugs J. D. Mable, Drugs S. A. Osborn, Drugs OHIO Cont'd Zanesville Chester A. Balrd Townsend Cut Rate Drugs OKLAHOMA Alva Louis Schuhmacher Durant Corner Drug Store El Reno City Drug Store Enid The Owl Drug Co. Peerless Drug Co. Lawton Jones Bros. Drug Co. Oklahoma City Westfall Drug Co. Frank M. Weaver Shawnee Crescent Drug Co. OREGON Albany Woodworth Drug Co. Eugene Linn Drug Co. Medford Leon B. Haskins, Drugs Portland Powers & Estes Woodard, Clarke & Co. Stipe Taylor Drug Co. Rowe & Martin. Salem Opera House Pharmacy PENNSYLVANIA Allegheny The May Drug Co. Allentown Palace Pharmacy Altoona Boecking & Meredith Bradock W. A. Kulp, Drugs Butler The Crystal Pharmacy Easton H. B. Scemple & Sons Erie Adams & Streuber Frank L. Feisler, Drugs Andrew's Pharmacy Harrisburg Gorgas, the Druggist Homestead McKee Drug Co. Johnstown Emil K. Roth, Drugs Charles Young Lancaster Brubaker Brothers Lebanon Boger's Drug Store McKeesport Hawatha Drug Store Oil City W. K. George, Drugs Philadelphia H. A. Nolte, Drugs Van Horn & Son Litt Brothers Laubach Pharmacy Geo. B. Evans, Drugs Waas & Son, Costumers Emmett's Pharmacy Miller Drug Company Pittsburg The May Drug Co. Esser Bros. E. E. Heck C. F. Kirkendall Co. Plymouth G. J. Durbin, Drugs Pottstown Charles S. Bentz, Drugs Reading Ramford & Kemp Stein's Pharmacy Scranton Fahrenholt, Costumer Phelps Pharmacy Raumelster Pharmacy Wilkes-Barre Frank & Barber The Mebane Pharmacy Wilkinsburg Smith Drug Co. Williamsport Millener Drug Co. York Helges & Hildebrand RHODE ISLAND Providence Colonial Drug Co. J. Fred Gibson Co., Drugs J. A. Bernard Woonsocket Desrochers Bros., Drugs S. DAKOTA Aberdeen Woodward's Pharmacy Sioux Falls R. F. Brown, Drugs TENNESSEE Chattanooga Live & Let Live Drug The People's Pharmacy Knoxville Kuhlman's Drug Stores	TENNESSEE Cont'd Memphis Wm. Kasten A. Renkert & Co. Nashville C. R. Badoux Hair Goods Sand & Sumpter Drug TEXAS Beaumont Post Office Drug Store Corsicana Harper-Kenner Drug Co. Dallas The Owl Drug Co. Denison Harvey Bros. Drug Store Ennis Glover & Guthrie Fort Worth Lowe's Drug Store Covey & Martin Galveston Star Drug Store J. J. Schott Houston House's The Capital Pharmacy Lewyn's Drug Store Marshall Matthewson Drug Co. Palestine Bratton Drug Co. San Antonio Wm. C. Kaleyey Sherman Cravcroft-Stinson, Drugs Temple Reynold's Drug Store Texarkana Boyd Drug Co. Tyler Irion-Drake Drug Co. Waco Jurney Drug Co. Old Corner Drug Store UTAH Ogden Utahna Drug Co. Salt Lake City G. F. Ott Drug Co. B. F. Brice Drug Co. Halliday Drug Co. Druehl & Franken Schramm-Johnson VERMONT Barre C. H. Kendrick & Co. Brattleboro Wilfred F. Root VIRGINIA Norfolk Bernard Rles Gatling's Phar. Co. Law Bldg. Pharmacy Richmond J. Blair, Drugs Thalhimer Bros. WASHINGTON Bellingham Engberg's Pharmacy Everett Roberts Bros. North Yakima Clark's Pharmacy Seattle The Raven Drug Co. Shaw's Pharmacies Quaker Drug Co. Swift's Pharmacies Spokane Domet Drug Co. Murgittroyds Tacoma Wynkoop-Vaughan Co. The Owl Drug Co. W. VIRGINIA Charleston Krieg & Price Opera Pharmacy Wheeling McLain's Drug Store WISCONSIN Appleton Downer's Pharmacy Fond du Lac W. R. Plank Drug Co. Green Bay R. L. McDonald, Drugs Kenosha Kradwell Drug Co. C. H. Hurd La Crosse Hoeschler Bros. Madison The Menges Pharmacies Milwaukee Carnival Costume Co. Dadd's Drug Store The A. Spiegel Co. Schraeder Drug Co. Adolph E. Reim Oshkosh J. Baumann & Co. Racine Pokorny Drug Co. Kradwell Drug Co. Superior C. W. Aust WYOMING Cheyenne Atlas Vaudeville Theatre
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MARION HOUSE BOOKED WITH AFFILIATED THEATERS

Marion, Ill., Oct. 5.—The bookings of the New Roland theater in this city have been turned over to the Affiliated Theaters of Chicago under the direction of James Wingfield. The change seems to have been effective for the betterment of local conditions. On September 29 "The Girl from the U. S. A." played to nice business at the house. Saturday night of last week "The Judgment of Eve" was the attraction and for next Monday evening Joe Weher's "The Climax" has been secured.

"MUTT AND JEFF" MAN TO PLAY HAMMERSTEIN'S

New York, Oct. 5.—"Bud" Fisher, the creator of the cartoon favorites, "Mutt and Jeff," is to appear at Hammerstein's Monday, October 10. He will be assisted by Tom Mack, with whom he first worked on the San Francisco Examiner, four or five years ago. Fisher met Mack in Europe during his trip there recently, and as they had been chums before, they embraced and returned to New York together. Mack is himself a clever cartoonist and he and Fisher should do a corking good act.

Following his engagement at Hammerstein's, Fisher will play the Percy Williams in and around New York; his association with the Hearst syndicate prevents his playing vaudeville dates in cities other than New York. Fisher is to superintend the production of his "Mutt and Jeff" musical comedy, which the Shuberts are to have ready by January 15.

The "Mutt and Jeff" cartoons are now used in 235 daily papers in the United States and Canada.

The Temple theater in Palestine, Texas, opened for the present season with a lyceum attraction; shows may be along later.

ANNOUNCER DELLMORE JOINS FAMOUS ROBINSON'S

Deacon Dellmore, the well known announcer who has been managing the Venice theater at Waldermer Park, Erie, Pa., closed his season there last week and will be identified in the capacity of slide show manager and official announcer with The Famous Robinson's Shows during the remainder of the season. Mr. Dellmore was the official announcer with the Cole Bros. Shows last season, and is considered one of the best in that line of circusdom today.

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UNDER THE WHITE-TOPS

Where Your Circus and Carnival Friends are to
Found in the Near Future

Barnum & Bailey—San Antonio, Texas, Oct. 8; Houston, Oct. 10; Beaumont,
Oct. 11; Mexia, Oct. 12; Corsicana, Oct. 13; Waxahachie, Oct. 14; Fort
Worth, Oct. 15; Ardmore, Okla., Oct. 17; Shawnee, Oct. 18; Enid, Oct. 19;
Tulsa, Oct. 20; Muskogee, Oct. 21; Fort Smith, Ark., Oct. 22; Texarkana,
Texas, Oct. 24; Shreveport, La., Oct. 25.
Buffalo Bill-Pawnee Bill Combined Shows—San Jose, Cal., Oct. 10; Stockton,
Oct. 11; Fresno, Oct. 12; Visalia, Oct. 13; Bakersfield, Oct. 14; Santa Bar-
bara, Oct. 15; Los Angeles, Oct. 17-18; San Diego, Oct. 19; Santa Ana,
Oct. 20; Riverside, Oct. 21; San Bernardino, Oct. 22.
Burk's, Geo. M., Wild West—Greensboro, N. C., Oct. 11-14.
Campbell Bros.—Durant, Miss., Oct. 10; Water Valley, Oct. 12; Holly Springs,
Oct. 13; Oxford, Oct. 14; Winona, Oct. 15; Canton, Oct. 16.
Fisk's, Dode, Shows—Hagerman, N. M., Oct. 9-10; Artesia, Oct. 11; Carlsbad,
Oct. 12; Pecos, Texas, Oct. 13.
Forepaugh-Sells—Circus—Hobart, Okla., Oct. 10; Lawton, Oct. 11; Bowie, Oct.
12; Decatur, Oct. 13; Wichita Falls, Texas, Oct. 14; Altus, Oct. 15; San
Angelo, Oct. 17; Brownwood, Oct. 18; Dublin, Oct. 19; Cisco, Oct. 20;
Weatherford, Okla., Oct. 21; Cleburne, Texas, Oct. 22; Denton, Oct. 24;
Sherman, Oct. 25; Paris, Oct. 26; Greensville, Oct. 27; McKinley, Oct.
28; Ennis, Oct. 29; Mexia, Oct. 31; Palestine, Nov. 1; Tyler, Nov. 2; Mar-
shall, Nov. 3.
Gollmar Bros.—Anadarko, Cal., Oct. 10; Waurika, Oct. 11; Duncan, Oct. 12;
Lindsay, Oct. 13; Holdenville, Oct. 14; Bristow, Oct. 15.
Hagenbeck-Wallace—Columbus, Ga., Oct. 10; Lumpkin, Oct. 11; Dawson, Oct.
12; Albany, Oct. 13; Tilton, Oct. 14; Fitzgerald, Oct. 15.
Henry's, J. E., Wagon Show—Blue Mound, Kan., Oct. 8.
Honest Bill's Show—Effingham, Kan., Oct. 8; Denison, Oct. 10; Mayetta, Oct.
11; Hoyt, Oct. 12; Grantville, Oct. 14; Lecompton, Oct. 15.
Jones Bros. Buffalo Ranch Wild West—Jacksonville, Texas, Oct. 8.
Kennedy Bros. Show—Chicota, Texas, Oct. 8; Woodland, Oct. 9; Bagwell,
Oct. 10.
Lambiggers Zoo—Newark, Ohio, Oct. 8; Coshocton, Oct. 10-15.
Miller Bros. & Arlington's 101 Ranch—Anna, Ill., Oct. 10; Cairo, Oct. 11;
Paducah, Ky., Oct. 12; Dyersburg, Tenn., Oct. 13; Memphis, Oct. 14; Clarks-
dale, Miss., Oct. 15; Greenville, Oct. 17; Vicksburg, Oct. 18; Port Gibson,
Oct. 19; Gloster, Oct. 20; Baton Rouge, La., Oct. 21; New Orleans, Oct.
22-23; Brookhaven, Miss., Oct. 24; Jackson, Oct. 25; Koscisko, Oct. 26;
Aberdeen, Oct. 27; Birmingham, Ala., Oct. 28; Cedartown, Ga., Oct. 29.
Robinson's, John, 10 Big Shows—Warrentown, Ga., Oct. 8; Augusta, Oct. 10.
Robbins, Frank, A.—Frankford, Del., Oct. 8; Georgetown, Oct. 10; Milford,
Oct. 11; Dover, Oct. 12.
Robinson's Famous Shows—Caldwell, Kan., Oct. 8.
Ringling Bros.—Atlanta, Ga., Oct. 10; Rome, Oct. 11; Chattanooga, Tenn.,
Oct. 12; Knoxville, Oct. 13; Johnson City, Oct. 14; Bristol, Oct. 15; Ashe-
ville, N. C., Oct. 17; Salisbury, Oct. 18; Winston-Salem, Oct. 19; Durham,
Oct. 20; Raleigh, Oct. 21; Greensburg, Oct. 22; Danville, Oct. 24; Charlotte,
Oct. 25; Spartansburg, Oct. 26; Greenville, S. C., Oct. 27; Anderson, Oct.
28; Columbia, Oct. 29; Augusta, Ga., Oct. 31; Macon, Nov. 1; Montgomery,
Ala., Nov. 2; Pensacola, Fla., Nov. 3; Mobile, Ala., Nov. 4; Meridian, Miss.,
Nov. 5; Tuscaloosa, Ala., Nov. 6; Tupelo, Miss., Nov. 7; West Point, Nov. 8.
Sells-Floto Circus—Brenham, Texas, Oct. 3; Galveston, Oct. 10; Houston,
Oct. 11; Beaumont, Oct. 12; Port Arthur, Oct. 13; Lake Charles, La., Oct.
14; Leesville, Oct. 15; Shreveport, Oct. 17; Texarkana, Ark., Oct. 18; Paris,
Texas, Oct. 19; Greenville, Oct. 20; Bonham, Oct. 21; Sherman, Oct. 22.
Leonardtown, Oct. 11.
Wheeler's, Al. F., Shows—Hughesville, Md., Oct. 8; Mechanicsville, Oct. 10;
Yauke Robinson Show—Kennett, Mo., Oct. 8.

CARNIVAL ROUTES

Barkoot, K. G., Amusement Co., No. 1, K. G. Barkoot, Mgr.—Mattoon, Ill.,
Oct. 10-15.
Barkoot, K. G., Amusement Co., No. 2, J. C. Simpson, mgr.—Rome, Ga., Oct.
10-15.
Bauscher Carnival Co., A. C. Bauscher, mgr.—Hartsville, Mo., Oct. 10-15.
Cosmopolitan Shows, No. 1, J. R. Anderson, Mgr.—West Point, Miss., Oct.
10-15.
Cosmopolitan Shows, No. 2, H. Snyder, mgr.—Joplin, Mo., Oct. 10-15.
Jones', Johnny J., Exposition Shows, Decatur Ala.
Juvenal's Stadium Shows, Mountain Grove, Mo., Oct. 10-15.
Keppler Shows, C. J. Keppler, mgr.—Hattiesburg, Miss., Oct. 10-15.
Kline, Herbert A., Shows, Hot Springs, Ark., Oct. 10-15.
Krause Greater Shows, Asheville, N. C., Oct. 10-15.
Lone Star Shows, Cuero, Texas, Oct. 10-15.
Miller Bros. Shows, J. G. Miller, mgr.—Fort Smith, Ark., Oct. 10-15.
New Olympic Shows, Macy & Nail, mgrs.—Red Bud, Ill., Oct. 10-15.
Parker, Great, Shows, Con T. Kennedy, mgr.—Paris, Ill., 10-15.
Peerless Amusement Co., Pana, Ill., Oct. 10-15.
United Exposition Shows, J. Scharding, mgr.—Topeka, Kan., Oct. 10-15.
Winslow Shows, Brunswick, Mo., Oct. 10-15.
Wood's, J. L., Shows, Red Springs, N. C., Oct. 10-15.
Wortham & Allen United Shows, Emporia, Kan., Oct. 10-15.

YOUNG BUFFALO SHOW CLOSES FIRST SEASON

Col. Vernon C. Seaver's Wild West Enterprise Proves Profi-
table—Bigger Next Year

Young Buffalo's Wild West and Texas Rangers closed its first season at Duquoin, Ill., Monday, October 3, and the show has gone into winter quarters at Peoria. Flushed with what has been an almost sensational success, Col. Vernon C. Seaver, president and general manager of the show, has already begun the assembling of his forces for the next season which will open considerably earlier than did the one which has just closed. Mr. Seaver's main offices at No. 108 East Madison street, where all contracts for the coming season will be arranged, are already teaming with new circus business.

The history of the Young Buffalo show to date has been a rather remarkable one. The decision to launch the show was not reached until May 7 and the business of securing 250 people to man an eighteen-car outfit representing an expenditure of \$50,000 was no small matter. That Col. Seaver accomplished it is proof conclusive that the reputation he has for doing things is not without foundation in fact.

The show opened in a perfect deluge of rain and thereafter for thirty days there was scarcely anything but rain, sunshine prevailing on but seven days. With a daily expense bill of approximately \$1,000 it is needless to say that during this bad weather the show lost money right and left. But when the sun came out in the heavens it also came out in the ticket wagons and from that time on it was a case of recouping previous losses and adding to the credit side of the ledger. The period of depression was advantageously used in ridding the show of an element which was creating discord and giving the organization a bad reputation. This reconstruction, as it may be called, took time and was attended with considerable difficulty for the reason that reliable people had been influenced by inspired statements that the show would not last half a season. This difficulty in getting people is said to have been caused by the same people who, when the show was on the high road to suc-

cess, attempted to blast it by mailing to citizens in the towns billed letters declaring that the Young Buffalo organization was disreputable and not worth while.

The closing of the season on Monday, Col. Seaver says, resulted a few weeks sooner than had been planned because of dissension in the ranks which was making things hard. In view of all of these difficulties the owners of the show feel especially gratified with the financial success which was achieved.

During the season Col. Seaver spent considerable time with the show, displaying the energy of a man of twenty-five years of age which his photograph, to be found elsewhere in The Show World, would indicate him to be; as a matter of fact, the Colonel has passed his forty-seventh birthday. Little Vernon C. Seaver, aged seven years, was also with the show a considerable portion of the time, taking his vacation from school here in Chicago in this very novel way. The youngster attracted considerable attention through his ability as a rider.

Speaking of the prospects for next season Col. Seaver said yesterday: "I am already planning for a bigger and better Young Buffalo show for the season of 1911 and am engaging acts and features for it. There will be all of the features commonly used with wild west exhibitions and others which are new to both the wild west and circus world. I cannot say how many cars the show will carry."

Col. Seaver's interest in the Young Buffalo show is only a small part of the interest which he has in the amusement business in general. His was the first independent film exchange in Chicago. The Theatorium at No. 44 State street, the Alcazar theater at No. 108 East Madison street, Alfreco Park, a \$100,000 corporation, the Crescent, the Princess, the Liberty and the nearly completed Empress, the last named in Peoria, Ill., are all successful amusement enterprises owned and controlled by Mr. Seaver.

(Continued from page 17)

Matinee business was only fair, but I believe every man, woman and child in town saw the night performance for the tent was packed. Best evidence in the world that the show makes good. Runs only a short block and we were leaving town before midnight.

Fort Worth, Texas, Wednesday, Sept. 28.—Haul, a short mile, and five poles up today. Weather beautiful. Contractor Mahon, ahead of the Dode Fisk Show, was a pleased visitor, also Ed. Kelly. Immense crowd on the downtown streets and matinee business packed. At 1:30 the tent was only half filled but by 2:15 when the whistle blew for tournament, the tent was filled. Tonight, a complete turnaround pleased all interested persons. Ed. Warner and wife are with us. Ed. has done some clever railroad contracting this season. This city has grown 174 per cent in ten years. Truly a wonderful growth, and the fine buildings show for themselves. Transferred to the T. & P. tonight, making a two mile haul, but used several gilly teams and were loaded by 1 o'clock. Phil Epstein, leader of Majestic theater orchestra, served a real dutch lunch for his friends. W. P. English, Park Prentiss, and Tommy Fallon tonight. The same four-horse team that ran away several times this season, took another start tonight just before reaching the runs with the up-town show wagon. The wagon struck the runs, threw several men down and one of them received a broken leg. A property wagon wheel broke crossing the street car track, but it was quickly replaced and we left town before 2 o'clock.

Dallas, Texas, Thursday, Sept. 29.—In early and only a five-block haul, so we were ready to show long before time for doors to open, but this did not seem to hurt business, as we had two capacity houses, almost as large as yesterday. B. & B. are here Monday. Two Bills, November 11, and both billed heavily, but we are the first show in and certainly got our share of the patronage. Lon Williams, of Gentry Shows, all The Great Raymond Show folks, and many others were pleased visitors. We changed roads again tonight, using the H. & T. C. to Waxahachie. This necessitated a two and a half mile haul. Again several gilly teams were used and we were loaded before 1:30. Ernest Rass, chef in the cook house, fell in a friendly tussle tonight and fractured his collar bone. No other accidents occurred. Spader John-

son has been on the sick list for a week, just barely being able to work. Several railroad men were on the lot today, figuring on our rates east and north from the closing stand. A special train is promised for the Chicago party.

Waxahachie, Texas, Friday, Sept. 30.—Short run and we were in and up early. Parade out on time, but crowd was very poor. B. & B. heavily billed for October 14, and looks like this opposition hurt our business, as very few farmers were in town this morning. Weather hot. Matinee light, in fact, one of the poorest houses we have had all season. Quite a bit of excitement just before the races started caused by two men, one had a gun and the other a knife, and only the timely arrival of officers saved what might have been serious trouble. Tonight business was very good, as has been the case all week. Haul nearly a mile, but hard level roads made progress rapid, and we are out of town shortly after midnight.

Corsicana, Texas, Saturday, Oct. 1.—Short run, and lot right by the runs, so we were ready on time. Lots of folks in town from the country and we played to two capacity houses. This closes up an exceptionally good week. B. & B. billed for October 13, Two Bills for November 10, town certainly plastered with all kinds of posters. Tom Genaro and wife live here. Tom is running a vaudeville and moving picture show, doing nicely, so he says. Show loaded early.

Waco, Sunday, Oct. 2.—In at 7 o'clock. Some clever arranging got us transferred to the Katy before unloading, which saved a long haul. Little James McAlroy, the 24-hour man, fixed a lot, on the Cotton Palace Grounds, and deserves great credit, as the grounds are only ten minutes walk from the post-office. H. H. Tammen and Vay Hampton joined today to finish the season. Both look fine.—Stewart.

Garen Surrenders Money.

Webster City, Iowa, Oct. 5.—William Garen, formerly manager of Havlin's theater in St. Louis, who was recently indicted on the charge of embezzling \$22,000 from the St. Louis Theatrical company, has signed a confession of judgment acknowledging that he owes the company \$24,000. He has also surrendered \$14,000 to the company.—Geo. C. Tucker.

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YOUNG BUFFALO WILD WEST SHOW



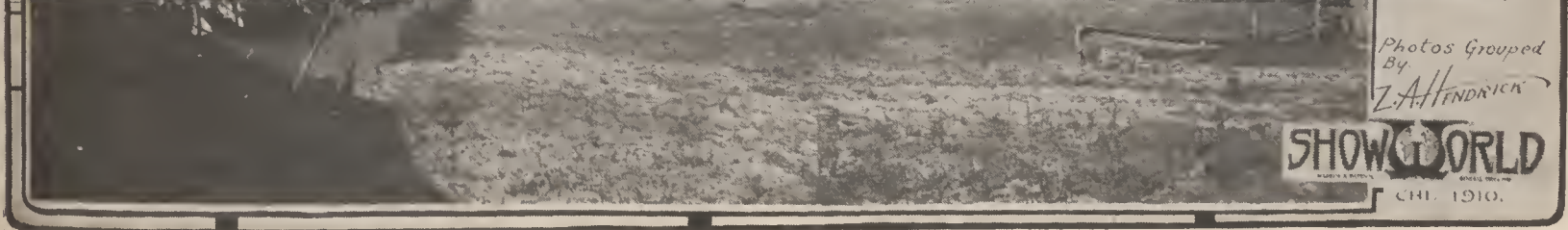
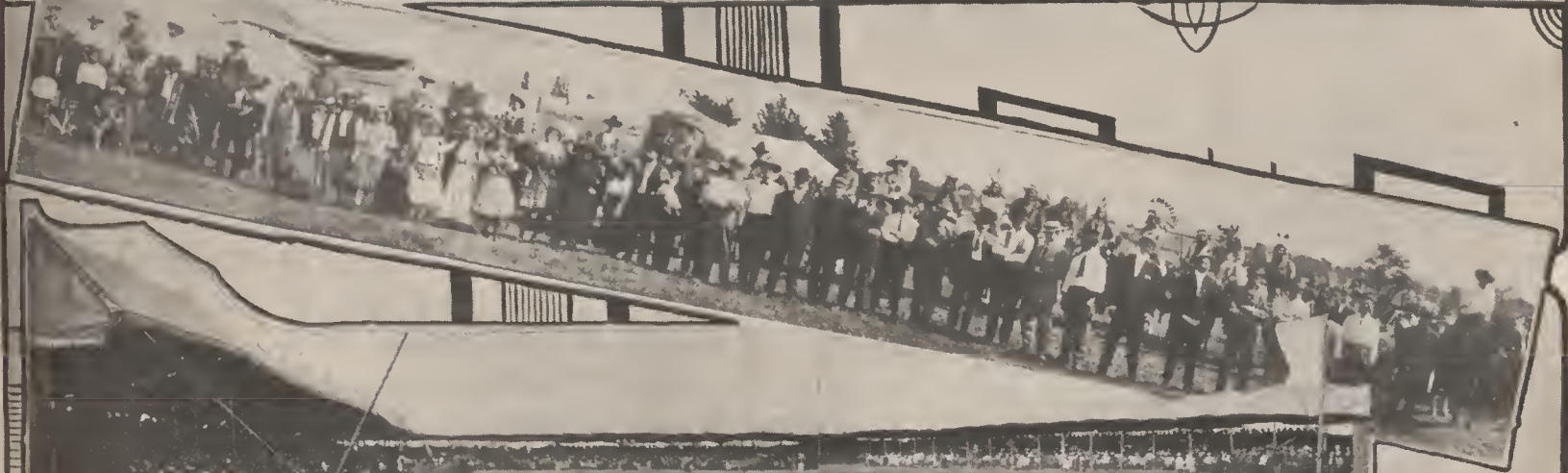
COL. VERNON C. SEAVER
PRESIDENT AND GENERAL MANAGER



MAUDE BURBANK



VERNON C. SEAVER, JR



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By
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CHICAGO, ILL. 1910.

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MAKING RULES

The Motion Picture Distributing & Sales Company, the organization of the independents in the moving picture business, has just sent out a circular letter to exhibitors and film renters in which is set forth the following rule:

"Any application for a wholesale contract for the purchase of film shall be accepted provided the applicant shall execute our exchange agreement and place with the sales company a standing order for twelve or more reels per week, which standing order must become effective and shipments commence thereon within one week from date of contract, and the said contract be accompanied by a certified check for \$1,200, or at the rate of \$100 per reel, payable to the sales company, which amount shall be considered a permanent deposit to guarantee the acceptance and payment for the last week's shipments under a two weeks' cancellation, or for the last week's shipments under a cancellation for violation of said contract. The deposit to draw 6 per cent interest annually."

The New York Morning Telegraph comments upon the rule as follows:

"Again is this organization of independent manufacturers following out a rule established by the Patents Company. The only difference, however, is that the Patents Company exacts that its licensed exchanges purchase six reels of new films weekly, while the sales company demands that independent exchanges purchase at least twice as many."

"The sales company is going into the banking business, too. They demand that all new exchanges leave a deposit of \$1,200 to guarantee payments, which will always be in the hands of this company as long as the exchange will do business with the sales company."

USING PICTURES TO FILL THEIR OPEN TIME

Winsted, Conn., Oct. 3.—The Winsted opera house is open for the season of 1910-11 under the management of Mills E. Norton, playing first class dramatic and musical productions. The house is showing moving pictures on nights when there is no show booked. The Scenic, M. J. Carroll, manager, is showing pictures and songs exclusively. Mr. Nickolas, of New York, is singing the illustrated songs. Both houses are using licensed service of four reels, changing three times a week, and are drawing good houses, the S. R. O. sign being frequently displayed.

FOR SALE 1,000 ft.

reels film, \$5 to \$25; used Edison, Power's, Lubin machines, \$60; new, \$100; odd slides, 5c; sets, \$1; Model B gas outfits, \$25; paying picture theatres cheap. For rent, 1,000 ft. reels film, \$1 to \$2 per reel. Will buy gas outfits, machines, film. Will renovate film at \$1.50 per reel.

H. DAVIS, Watertown, Wis.

A. M. KENNEDY,



General Manager of the American Film Manufacturing Company, Which Has Lately Shied Its Caster Into the Moving Picture Arena, Allying Itself with the Independents.

MOVING PICTURE MEN PERFECT ORGANIZATION

Oppose Rapacity of Film Exchanges and Will Fight for Cheaper Fire Insurance.

Columbus, Ohio, Oct. 4.—Permanent organization was effected at a meeting of the Exhibitors' League. It will take steps to bring into the fold all the picture exhibitors in Ohio. One reason for organization is the need picture men feel of combination against the powerful film exchange combination.

Another reason is the insurance question. Exhibitors believe they are being robbed under present insurance premiums and want to take some action to assure themselves a square deal. If they can't get it any other way, they purpose to form an insurance company.

The old Ohio Film Exhibitors' Protective Association was absorbed by the new organization and all the money in the treasury was turned over to the Exhibitors' League.

Officers chosen are: President, M. A. Neff, Cincinnati; first vice president, W. A. Pittus, Conneaut; second vice president, F. P. Reichert, Port Clinton; secretary, C. C. Carter, Cincinnati; treasurer, G. O. Dupins, Lima, Pennsylvania and Indiana were represented at the session.

ST. JOHN, CANADA, BOASTS FINE PICTURE THEATER

St. John, N. B., Can., Oct. 5.—Keith & Albee's motion picture theater known as The Nickel, has been completely remodeled and renovated, and it is safe to say that St. John now has one of the finest motion picture theaters in eastern Canada. At present J. W. Myers and the MacBrady Children are looking after the vocal end of the show. Another strong drawing card to this house is the excellent music furnished by a professional orchestra of eight pieces under the direction of Alfred Jones.

MOVING PICTURES EMPLOYED IN THE OKLAHOMA CAMPAIGN

Oklahoma City, Okla., Oct. 5.—Moving picture machines are in demand all over Oklahoma and scores of them will be kept busy until the close of the campaign. They are being put to use by many of the candidates. In addition to the picture machines, some of the campaign committees have obtained good singers for songs. While this kind of campaign will not be seen all over the state, in several of the counties it will be the most theatrical campaign ever witnessed.

MONTREAL EXHIBITORS HAVE BIG FIGHT ON

Minister Heads League Which Seems to Have for Its Object the Suppression of Picture Shows

A campaign against the moving picture theaters in Montreal, Canada, has been started and is being waged with vigor. The Rev. F. J. Day, pastor of a Montreal church, has placed himself at the head of a league of young men and is attacking the shows at every turn, the league, apparently doing everything in their power to stir up bad feeling between the moving picture managers and the general public upon whom the shows depend for their support.

A Show World correspondent comments upon the situation as follows: "Looking at the matter from a fair and unbiased standpoint there does not seem to be any advantage from which the 'reformers' can honestly and fairly attack the moving picture shows. The only possible offense, legally, is their opening on Sunday. The legitimate houses are bound by law to keep dark on that day."

"The tax against moving picture shows here is very big, in fact, it is almost as large as the regular theater tax, when taking into consideration all the expense necessary to the running of a picture house. The local city council and the

aldermen never lose an opportunity of attacking the picture men and fining them heavily for the Sunday playing. It is, of course, regrettable that there should be Sunday playing at all, but there should be decent, fair, open legislation to that end, and not continual, concerted personal attack.

"Further developments are awaited with interest by the show men."

"When the Jeffries-'Blackjack' Johnson fight pictures were here, the legal lights and the church cranks got very busy. Mr. Hooley, who is local manager for the Brock enterprises, Canadian lessees of the fight films, was running the films at a local house. The local authorities, incited by the enemies of showdom arrested Mr. Hooley and his helpers and held them until they got bail. Mr. Hooley was afterwards released for want of proof but was fined at a later date."

"That is but one example of the law here, and your correspondent would be glad if The Show World would sound a note of warning in time to any intending show men who are thinking of opening houses here."

MOVING PICTURE NEWS

Colorado—A. C. Cook of Denver has purchased a half interest in the Idle Hour theater in Colorado Springs.

District of Columbia—H. H. Elliott has secured a permit for a new moving picture theater to be located at 1402 Church St., Washington, D. C.

Illinois—Apple River is to have a new motion picture house. A Mr. Estorf is to be the owner. J. Colson has secured a permit for a new moving picture theater to be located at 1436 Fullerton avenue, in Chicago. F. Berd will erect a moving picture house at 5137 Lincoln avenue, Chicago. F. Logan has purchased the Gem moving picture theater in Macomb.

Indiana—A. L. Helton has opened a new moving picture theater on South Main street, in Kendallville.

Idaho—Messrs. Butler & Lunn have purchased the Crystal theater in Moscow.

Iowa—Mr. Clyde B. Rainey has purchased the Lyric moving picture theater in Marengo. C. Conner has purchased the interest of F. I. Williamson in the moving picture show at Hillsboro.

Kansas—M. Rungay and H. Jones have purchased the Edison theater at Garden. W. H. Sears of Macon, Mo., is planning to start a moving picture theater in Independence.

Kentucky—Mr. J. H. Settle has opened a new theater in Princeton.

Minnesota—V. P. Vietch is building a theater in Eveleth.

Michigan—C. S. Sullivan of Hancock has opened a new moving picture theater in Ishpeming.

Moving Pictures at Terry's, London.

The moving picture craze has resulted in turning that historic playhouse, Terry's theater, over to the purposes of the cinematograph. Old playgoers will feel a twinge of regret in the announcement, for many pleasant memories are connected with the theater, which was opened on October 17, 1837, with "The Churchwarden," one of Edward Terry's established triumphs. It was at Terry's that "Sweet Lavender," which attained

Missouri—The Majestic moving picture theater in Springfield has been purchased by Messrs. C. Burks and T. E. Hornbeck. H. Lewis of Coffeyville has leased the Sedalia theater in that city.

New York—The William Fox Amusement Co. has opened a moving picture theater at One Hundred and Tenth street and Broadway, New York City.

Nebraska—Mr. Howard has sold his interest in the Lyric moving picture theater in Aurora to E. L. Burney, J. J. McCartney and A. Hayman are making arrangements to open a new moving picture theater on West Third street in Grand Island.

North Dakota—W. D. Kirkman has purchased the moving picture theater in Fargo formerly owned by W. J. Hawk.

Oklahoma—F. E. Shore is planning to erect a moving picture theater in Medford.

Pennsylvania—A. Braithwaite and D. Miller have purchased the Lyric Nickelodeon in Irwin.

Texas—D. Simon of Chicago will erect a new theater in Houston.

Wisconsin—F. D. McCarthy of Beloit is making arrangements to start a moving picture show in Edgerton. H. S. Miller has secured a permit for the erection of a new moving picture theater at 514 Twelfth street, Milwaukee. Milwaukee is to have another new theater which will be located on Lincoln avenue and owned by Max Kantak. Will Holzmiller has purchased the Electric theater in

a run of nearly 700 nights, bloomed and proved one of Sir Arthur Pinero's most enduring successes. Later came the same writer's clever play "The Times," which, but for the lamented death of the Duke of Clarence, would perhaps have enjoyed equal favor. Here, too, "Little Lord Fauntleroy" first exercised its charming influence. The theater is at present in the occupation of Miss May Robson, who is appearing in "The Rejuvenation of Aunt Mary."

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NORTHWEST SHOULD AVAIL THEM-
SELVES OF OUR EXCEPTIONAL FACILI-
TIES FOR HIGH CLASS WORK AND
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ST. PAUL, MINN.

WHEN WAS THAT FILM RELEASED?

Licensed Films.

BIOGRAPH.			
Date.	Title.	Kind.	Feet.
Mon., Sept. 19	A Summer Tragedy.....	Drama	987
Thurs., Sept. 22	The Oath and the Man.....	Drama	997
Mon., Sept. 26	Rose o' Salem Town.....	Drama	998
Thurs., Sept. 29	Examination Day at School.....	Drama	991
Mon., Oct. 3	The Iconoclast.....	Drama	992
Thurs., Oct. 6	A Gold Necklace.....	Comedy	576
Thurs., Oct. 6	How Hubby Got a Raise.....	Comedy	416
LUBIN.			
Thurs., Sept. 15	Resourceful Robert.....	Comedy	450
Mon., Sept. 19	Zeb, Zeke and the Widow.....	Comedy	990
Thurs., Sept. 22	Love's Old, Sweet Song.....	Drama	990
Mon., Sept. 26	The Sheriff's Capture.....	Drama	990
Thurs., Sept. 29	The Path of Duty.....	Drama	990
Mon., Oct. 3	The Baggage Smasher.....	Comedy	990
Thurs., Oct. 6	Woman's Vanity.....	Comedy	600
Thurs., Oct. 6	The Golf Fiend.....	Comedy	350
PATHE.			
Sat., Sept. 17	The Vagaries of Love.....	Comedy	950
Mon., Sept. 19	The False Friend.....	Drama	558
Wed., Sept. 21	An Arizona Romance.....	Drama	990
Fri., Sept. 23	Max in a Dilemma.....	Comedy	446
Fri., Sept. 23	The Mexican Tumblers.....	Drama	476
Sat., Sept. 24	A Simple Mistake.....	Comedy	950
Mon., Sept. 26	Max is Absent-Minded.....	Comedy	551
Mon., Sept. 26	Colombo and Its Environs.....	Scenic	428
Wed., Sept. 28	The Hoodoo.....	Comedy	320
Fri., Sept. 30	The Sick Baby.....	Drama	984
Sat., Oct. 1	Who Owns the Rug?.....	Comedy	690
Sat., Oct. 1	Southern Tunis.....	Scenic	302
Mon., Oct. 3	Betty Is Still at Her Old Tricks.....	Comedy	490
Mon., Oct. 3	Molucca Islands.....	Scenic	459
Wed., Oct. 5	Mirth and Sorrow.....	Drama	575
Wed., Oct. 5	Different Trades in Bombay.....	Indus.	410
Fri., Oct. 7	Slipper Tim.....	Trick	633
Fri., Oct. 7	A Life For Love.....	Tragedy	351
Sat., Oct. 8	An Indian's Gratitude.....	Drama	990
EDISON.			
Fri., Sept. 16	Bumptious as a Fireman.....	Comedy	995
Fri., Sept. 16	From the Arctic to the Tropics.....	Educational	995
Tues., Sept. 20	An Unselfish Love.....	Drama	1000
Fri., Sept. 23	A Jar of Cranberry Sauce.....	Comedy	
Fri., Sept. 23	Almost a Hero.....		980
Tues., Sept. 27	Over Mountain Passes.....	Scenic	275
Tues., Sept. 27	The Footlights or the Farm.....	Drama	725
Fri., Sept. 30	Ononko's Vow.....	Drama	1000
Tues., Oct. 4	More Than His Duty.....	Drama	1000
Fri., Oct. 7	Bumptious Plays Baseball.....	Comedy	
Fri., Oct. 7	The Farmer's Daughter.....	Drama	
VITAGRAPH.			
Sat., Sept. 10	The Three of Them.....	Drama	985
Tues., Sept. 13	The Sepoy's Wife.....	Drama	990
Fri., Sept. 16	Two Waifs and a Stray.....	Drama	985
Sat., Sept. 17	A Lunatic at Large.....	Comedy	997
Tues., Sept. 20	Jean, the Match-Maker.....	Comedy	1000
Fri., Sept. 23	A Modern Knight Errant.....	Drama	967
Sat., Sept. 24	Renunciation.....	Drama	999
Fri., Sept. 30	A Home Melody.....	Drama	907
Sat., Oct. 1	The Bachelor and the Baby.....	Drama	995
Tues., Oct. 4	Ransomed; or, a Prisoner of War.....	Drama	998
Fri., Oct. 7	The Last of the Saxons.....	Drama	1007
Sat., Oct. 8	The Sage, the Cherub and the Widow.....	Comedy	
ESSANAY.			
Wed., Sept. 14	He Met the Champion.....	Comedy	455
Sat., Sept. 17	Hank and Lank—Joy Riding.....	Comedy	233
Sat., Sept. 17	The Pony Express Rider.....	Drama	750
Wed., Sept. 21	A Close Shave.....	Comedy	553
Wed., Sept. 21	A Flirty Affliction.....	Comedy	416
Sat., Sept. 24	The Tout's Remembrance.....	Drama	1000
Wed., Sept. 28	Hank and Lank—They Duce up Some.....	Comedy	307
Wed., Sept. 28	Curing a Masher.....	Comedy	660
Sat., Oct. 1	Patricia of the Plains.....	Drama	1000
Wed., Oct. 5	All On Account of a Lie.....	Comedy	1000
Sat., Oct. 8	The Bearded Bandit.....	Drama	1000
Wed., Oct. 12	Hank and Lank—They Get Wise to a New Scheme.....	Comedy	302
Wed., Oct. 12	Pap's First Outing.....	Comedy	698
GAUMONT.			
(George Kline.)			
Tues., Sept. 20	Tactics of Cupid.....	Drama	896
Tues., Sept. 20	Sunset.....	Scenic	102
Sat., Sept. 24	The Reserved Shot.....	Drama	741
Sat., Sept. 24	The Times Are Out of Joint.....	Comedy	252
Tues., Sept. 27	The Sunken Submarine.....	Drama	646
Tues., Sept. 27	Too Much Water.....	Comedy	351
Sat., Oct. 1	A High Speed Biker.....	Comedy	401
Sat., Oct. 1	The Diver's Honor.....	Drama	591
Sat., Oct. 1	A High-Speed Biker.....	Comedy	401
Tues., Oct. 4	Her Flance and the Dog.....	Comedy	525
Tues., Oct. 4	The Little Acrobat.....	Drama	466
Sat., Oct. 8	The Dunces' Cap.....	Drama	896
Sat., Oct. 8	A Skier Training.....	Scenic	100
SELIG.			
Mon., Sept. 19	Big Medicine.....	Comedy	
Thurs., Sept. 22	The Sergeant.....	Drama	1000
Sun., Sept. 25	The Old Swimming Hole.....		1000
Thurs., Sept. 29	A Kentucky Pioneer.....	Drama	1000
Mon., Oct. 3	A Cold Storage Romance.....	Drama	565
Mon., Oct. 3	My Friend the Doctor.....	Comedy	
Thurs., Oct. 6	For Her Country's Sake.....	Drama	1000
Mon., Oct. 10	The Sanitarium.....	Comedy	1000
URBAN-ECLIPSE.			
Wed., Sept. 14	Military Kite Flying at Rhelms.....	Scenic	256
Wed., Sept. 17	The Artisan.....	Drama	457
Wed., Sept. 17	The Tramps.....	Comedy	525
Wed., Sept. 21	A Corsican Vendetta.....	Drama	699
Wed., Sept. 21	Scenes in the Celestial Empire.....	Scenic	289
Wed., Sept. 28	The Quarrel.....	Drama	607
Wed., Sept. 28	Reedham's Orphanage Festival 1910.....	Scenic	394
Wed., Oct. 5	The Dishonest Steward.....	Drama	699
Wed., Oct. 5	City of a Hundred Mosques, Broussa, Asia Minor.....	Scenic	296
KALEM.			
Fri., Aug. 26	The Canadian Moonshiners.....	Drama	975
Wed., Aug. 31	A Game with Fame.....	Drama	975
Fri., Sept. 2	White Man's Money.....	Drama	980
Wed., Sept. 7	Mamma's Birthday Present.....	Comedy	935
Fri., Sept. 9	The Cow Puncher's Sweetheart.....	Drama	972
Wed., Sept. 14	The Little Mother.....	Drama	980
Fri., Sept. 16	A Leap for Life.....	Drama	985
Wed., Sept. 21	The Japanese Spy.....	Drama	975
Fri., Sept. 23	The Conspiracy of Pontiac.....	Drama	975
Wed., Sept. 28	The Heart of Edna Leslie.....	Drama	965
Fri., Sept. 30	Spotted Snake's Schooling.....	Drama	885
Wed., Oct. 5	The Engineer's Sweetheart.....	Drama	1000
Fri., Oct. 7	Big Elks' Turndown.....	Drama	930
G. MELIES.			
Thurs., Sept. 8	Baseball, That's All.....	Comedy	950
Thurs., Sept. 15	In the Mission Shadows.....	Drama	950
Thurs., Sept. 22	The Salt on the Bird's Tail.....		950
Thurs., Sept. 29	A Plucky American Girl.....	Drama	950
Thurs., Oct. 6	Billy's Sister.....	Drama	950

Independent Films

IMP.			
Date.	Title.	Kind.	Feet.
Thurs., Sept. 22	Debt.....	Drama	
Mon., Sept. 26	Pressed Roses.....	Drama	
Thurs., Sept. 29	Annie.....	Drama	
Mon., Oct. 3	All the World's a Stage.....	Drama	
Thurs., Oct. 6	The Deciding Vote.....	Drama	
Mon., Oct. 10	Jes' Plain Dog.....	Drama	500
Mon., Oct. 10	A Game of Hearts.....	Drama	500
Wed., Oct. 13	The Garden of Fate.....	Drama	1000
GREAT NORTHERN.			
Sat., Sept. 17	Danish Dragoons.....	Scenic	
Sat., Sept. 24	Dr. Jekyll and Mr. Hyde.....	Drama	
Sat., Oct. 1	The Flight Across the Atlantic.....	Scenic	
Sat., Oct. 1	Bird's Eye View from World's Highest Buildings.....	Scenic	235
Sat., Oct. 8	The Storms of Life.....	Drama	
N. Y. M. P. ITALIA.			
Sat., Sept. 10	Mr. Coward.....	Comedy	
Sat., Sept. 17	The Falconer.....		1000
Sat., Sept. 24	Foolshead as a Policeman.....	Comedy	500
Sat., Sept. 24	The Bad Luck of an Old Rake.....		500
Sat., Oct. 1	Foolshead Employed in a Bank.....	Comedy	1000
Sat., Oct. 1	Foolshead Has Been Presented With a Foot-ball.....	Comedy	431
Sat., Oct. 8	Foolshead, Fisherman.....	Comedy	500
Sat., Oct. 8	Mrs. Cannon Is Warm.....	Comedy	500
N. Y. M. P. AMBROSIO.			
Wed., Sept. 14	The Iron Foundry.....		900
Wed., Sept. 21	The Last Friend.....		500
Wed., Sept. 21	Molly at the Regiment.....		500
Wed., Sept. 28	The Virgin of Babylon.....	Drama	908
Wed., Oct. 5	The Pit That Speaks.....		500
Wed., Oct. 5	Twcedledum's Ducl.....		500
NEW YORK MOTION PICTURE.			
Tues., Sept. 20	For the Love of Red Wing.....		957
Fri., Sept. 23	A Cattle Rustler's Daughter.....		1000
Tues., Sept. 27	A Cowboy for Love.....		989
Fri., Sept. 30	The Ranch Raiders.....		1000
Tues., Oct. 4	Young Deer's Return.....		1000
Fri., Oct. 7	The Girl Scout.....		1000
POWERS			
Tues., Sept. 20	A Husband's Sacrifice.....	Drama	
Tues., Sept. 20	Aunt Hannah.....	Comedy	
Sat., Sept. 24	His Lordship.....	Drama	
Tues., Sept. 27	The Taming of "Buck".....	Comedy	
Sat., Oct. 1	O, You Wives.....	Comedy	
Sat., Oct. 1	The Music Teacher.....	Drama	
Tues., Oct. 4	A War.....	Drama	
Tues., Oct. 4	The Beechwood Ghost.....	Comedy	
LUX.			
Thurs., Sept. 22	Only a Bunch of Flowers.....	Drama	596
Thurs., Sept. 22	That Typist Again.....	Comedy	380
Thurs., Sept. 29	How Jones Won the Championship.....	Comedy	380
Thurs., Sept. 29	Kindness Abused and Its Results.....	Drama	531
Thurs., Oct. 6	Auntie in the Fashion.....	Comedy	301
Thurs., Oct. 6	Mother's Portrait.....	Drama	531
ECLAIR.			
Mon., Sept. 26	The Street Arab of Paris.....	Drama	820
Fri., Sept. 30	Giovanni of Medici (Cines).....	Drama	1000
Mon., Oct. 3	Through the Ruins of Carthage.....		
Mon., Oct. 3	Behind the Scenes of Cinema Stage.....		320
Fri., Oct. 7	Giorgione (Cines).....	Drama	1000
Mon., Oct. 10	The Carmelite.....	Drama	670
Mon., Oct. 10	The Order is To March.....	Comedy	295
A. G. WHYTE.			
Wed., Sept. 14	The Law and the Man.....	Drama	956
Wed., Sept. 21	Strayed from the Range.....	Drama	963
Thurs., Sept. 28	Where the Sun Sets.....	Drama	976
Wed., Oct. 5	The Golden Hoard.....	Drama	930
THANHOUSER COMPANY.			
Fri., Sept. 16	The Stolen Invention.....	Drama	1000
Tues., Sept. 20	Not Guilty.....	Drama	1000
Fri., Sept. 23	The Convict.....		
Fri., Sept. 23	A Husband's Jealous Wife.....	Comedy	
Tues., Sept. 27	Home-Made Mince.....	Comedy	1000
Fri., Sept. 30	Dots and Dashes.....	Drama	1000
Tues., Oct. 4	Leon of the Table d'Hote.....	Comedy	1000
Fri., Oct. 7	Avenged.....	Drama	1000
SALES COMPANY-FILM D'ART.			
Thurs., Aug. 25	In the Day of the First Christians.....	Drama	1000
Thurs., Sept. 1	King of One Day.....		975
Thurs., Sept. 8	The Ministers' Speech.....		500
Thurs., Sept. 8	The Conscience of a Child.....		500
Thurs., Sept. 15	The Temptation of Sam Bottler.....	Drama	1000
DEFENDER FILM CO.			
Thurs., Sept. 8	An Athletic Instructor.....	Comedy	
Thurs., Sept. 15	A Game for Life.....	Drama	
Thurs., Sept. 15	An Attempted Elopement.....	Drama	
Thurs., Sept. 22	The Cattle Thief's Revenge.....	Drama	
Thurs., Sept. 29	A Schoolmarm's Ride for Life.....	Drama	
Thurs., Oct. 6	Wild Bill's Defeat.....	Drama	
ATLAS FILM CO.			
Wed., Sept. 28	Levi the Cop.....	Comedy	
Wed., Sept. 28	The Laugh's on Father.....	Comedy	
Wed., Oct. 5	When Cupid Sleeps.....	Drama	
Wed., Oct. 12	Curing a Grouch.....	Comedy	
Wed., Oct. 12	The S. S. Mauretania.....	Scenic	
YANKEE FILM COMPANY.			
Mon., Sept. 19	The White Squaw.....	Drama	1000
Mon., Sept. 26	The Yankee Girl's Reward.....	Drama	
Mon., Oct. 3	Women of the West.....	Drama	950
Mon., Oct. 10	The Monogramed Cigarette.....	Drama	
CHAMPION.			
Wed., Sept. 14	A Wild Goose Chase.....	Comedy	930
Wed., Sept. 21	The White Princess of the Tribe.....	Drama	900
Wed., Sept. 28	A Western Girl's Sacrifice.....	Drama	800
Wed., Sept. 28	The Cowboys to the Rescue.....	Drama	900
Wed., Oct. 12	How the Tenderfoot Made Good.....	Drama	950
CAPITOL.			
Sat., Sept. 24	Bill Mason's Ride.....	Drama	700
Sat., Oct. 1	All's Fair in Love and War.....	Drama	
RELIANCE.			
Sat., Oct. 22	In the Gray of the Dawn.....	Drama	

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CIRCUSES—FAIRS

THE

PARKS—THEATERS

SHOW WORLD

WARREN A. PATRICK, GENERAL DIRECTOR

The Show People's Newspaper

CHICAGO, OCTOBER 8, 1910.

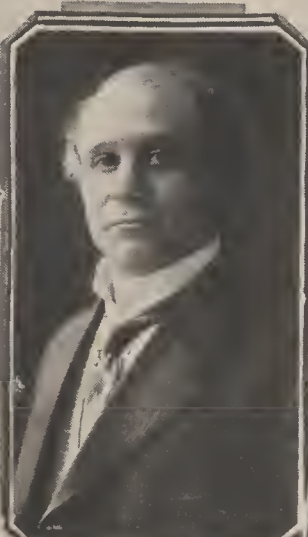
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"The GAMBLERS"

A NEW PLAY BY Charles Klein.

PRESENTED BY

The AUTHORS' PRODUCING COMPANY
JOHN CORT, President.



CHARLES KLEIN
AUTHOR OF
"The Gamblers."



ACT, I.



CHARLES STEVENSON
AND JANE COWL.



CHARLES STEVENSON.



JANE COWL.



GEORGE BACKUS

DEWITT C. JENNINGS

GEORGE NASH

CECIL KINGSTONE

WM. B. MACK



EDITH
BARKER



WILLIAM B. MACK.



GEORGE NASH.

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SHOW WORLD

SCENE ACT, I.